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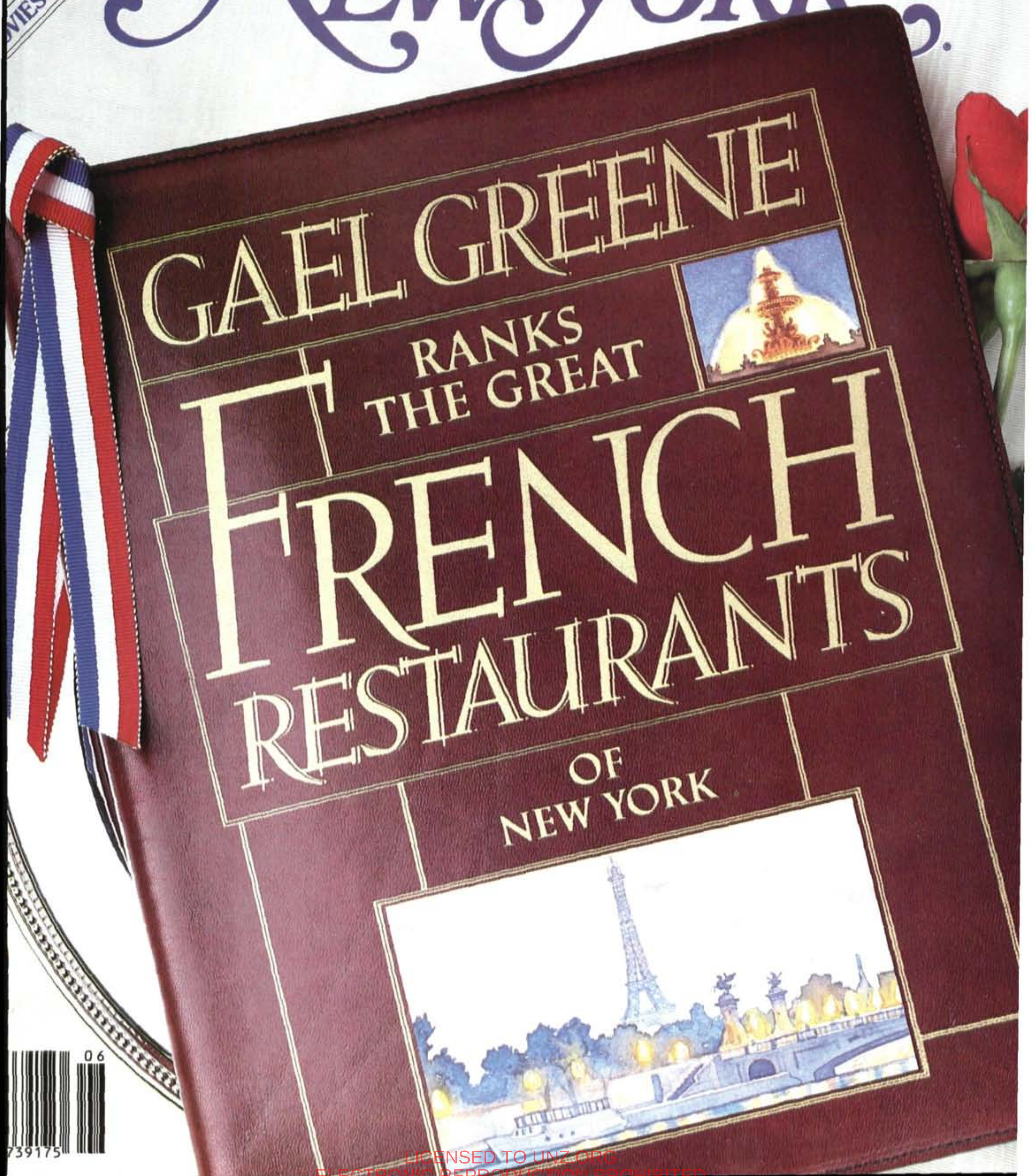
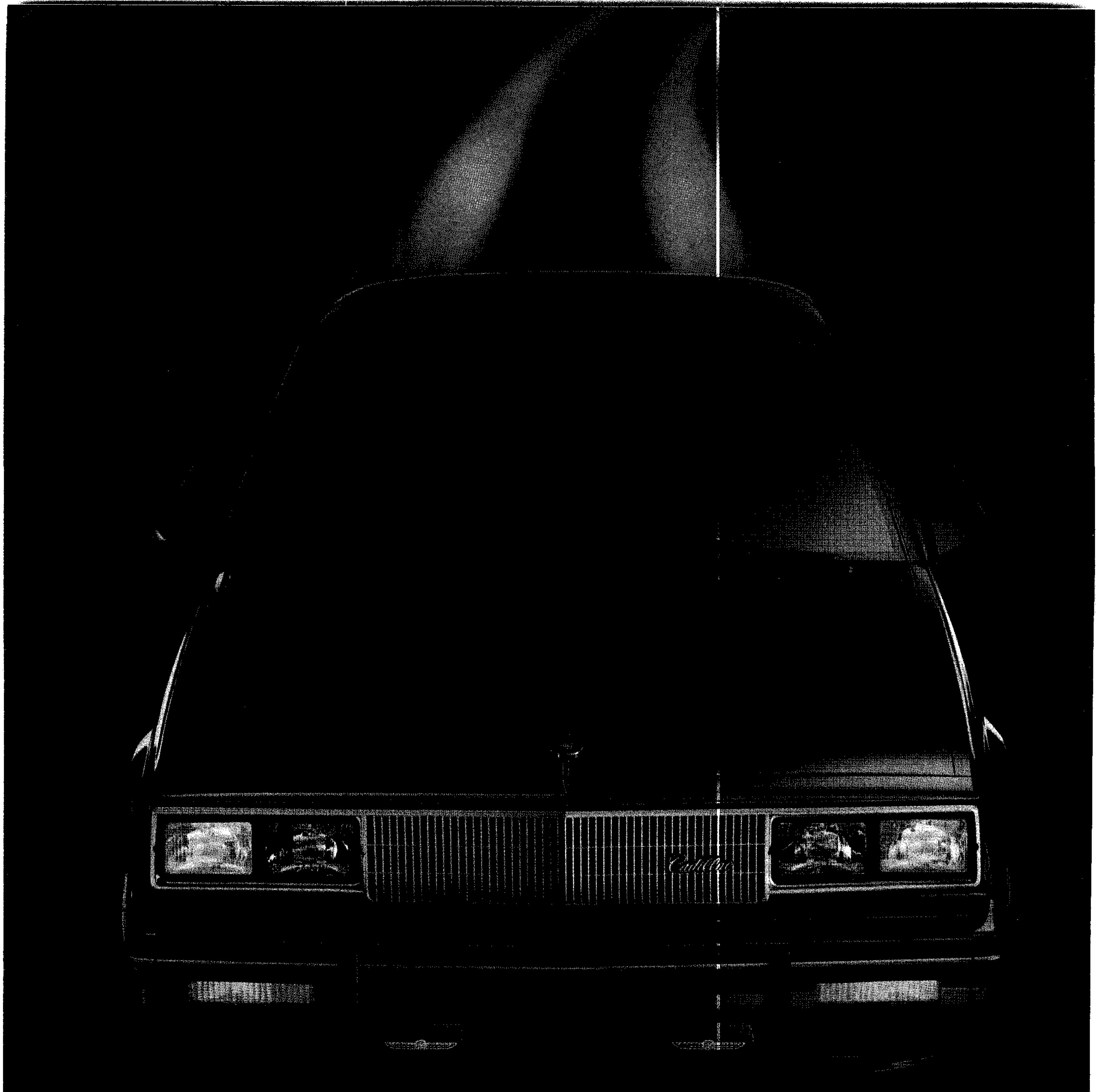


GAEL GREENE RANKS THE GREAT FRENCH RESTAURANTS OF NEW YORK



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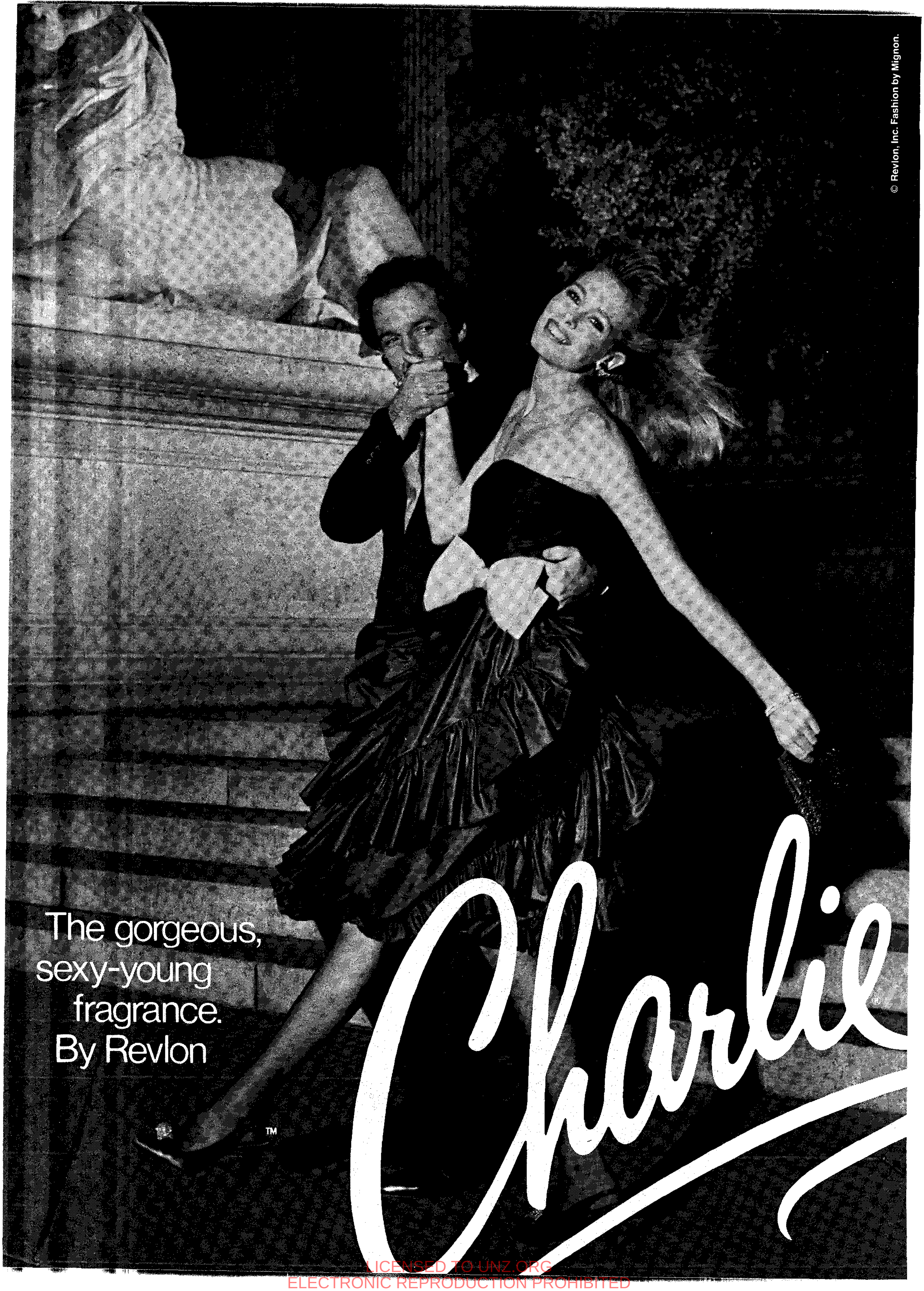
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Gael Greene Ranks the Great French Restaurants of New York

In the rarefied roll call of New York's great French restaurants, high tariffs create equally high expectations. But which ones truly *are* great today? Which delight, which disappoint? To find out, our Insatiable Critic has ventured once more into truffleland, where some new stars have risen, some of the mighty have fallen, and some things never change. Where did she find an aristocratic lentil soup, a pig's foot nonpareil? Lutèce, *naturellement.*

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The Enemy Below

By Harold Holzer

For many neighbors of the Brookfield landfill, on Staten Island, the last year has been filled with worry. Testimony disclosed that tons of toxic wastes has been illegally dumped in Brookfield in the mid-seventies. Now the community is trying to come to grips with the risk that its environment has been poisoned. The Brookfield area is not alone. A number of other city sites are being tested for potential hazards as the national toxic-waste crisis surfaces in New York.

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Doubleday Rocks and Rolls

By Edward Tivnan

These are interesting times at Doubleday & Company. Some top editors have left, the trade- and paperback-book divisions are losing money, the list of authors has been pared, and bemused literary agents have been heard to wonder who's in charge. The answer is Nelson Doubleday Jr., 49, an unlikely publisher whose unorthodox methods have raised eyebrows and lowered morale since he took charge of the publishing giant four years ago. Now he's banking on baseball (he bought the Mets in 1980) and broadcasting (the company owns eight radio stations) to turn the family business around.

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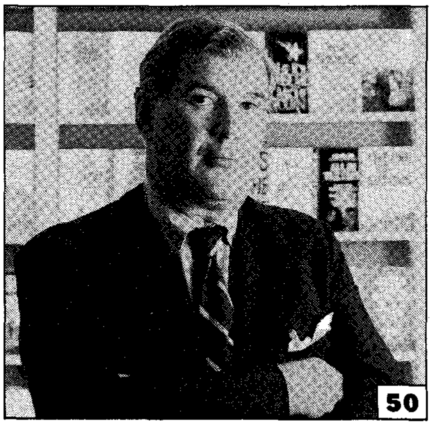
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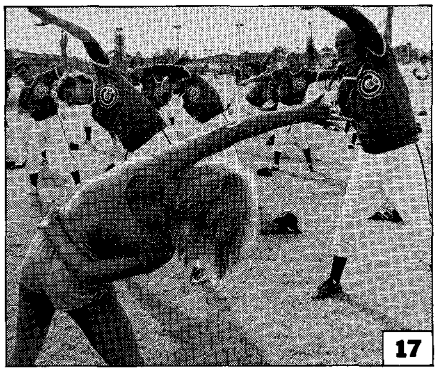
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Thanks to our "other" opera troupes, we've heard some rare and worthy works.

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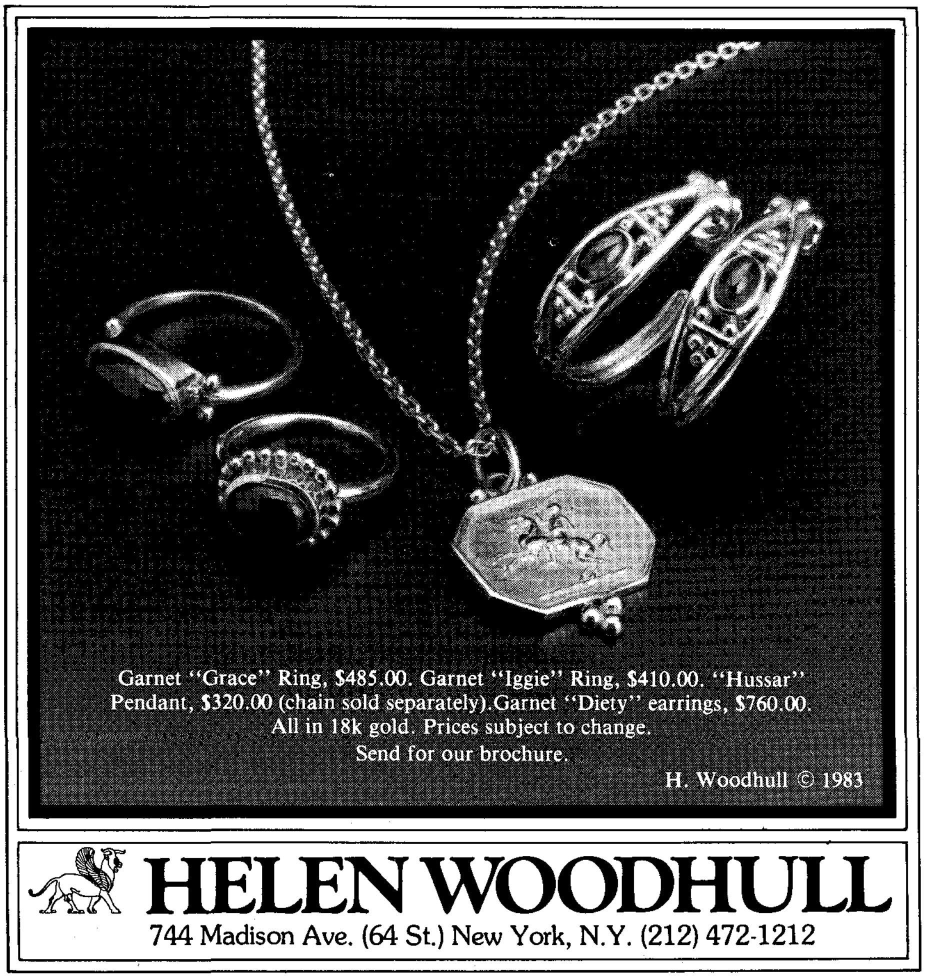
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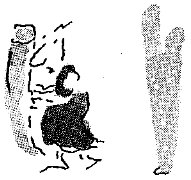

In the good old days there was lots to be tense about. The Ice Age was coming. You might be run over by a mammoth. Your cave might cave in on you. But no one suffered from high blood pressure.

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Today, civilization has introduced such amenities as canned soup, pickles, soy sauce and high anxiety. The combination of all these might very well have led to modern hypertension and all kinds of civilized problems.

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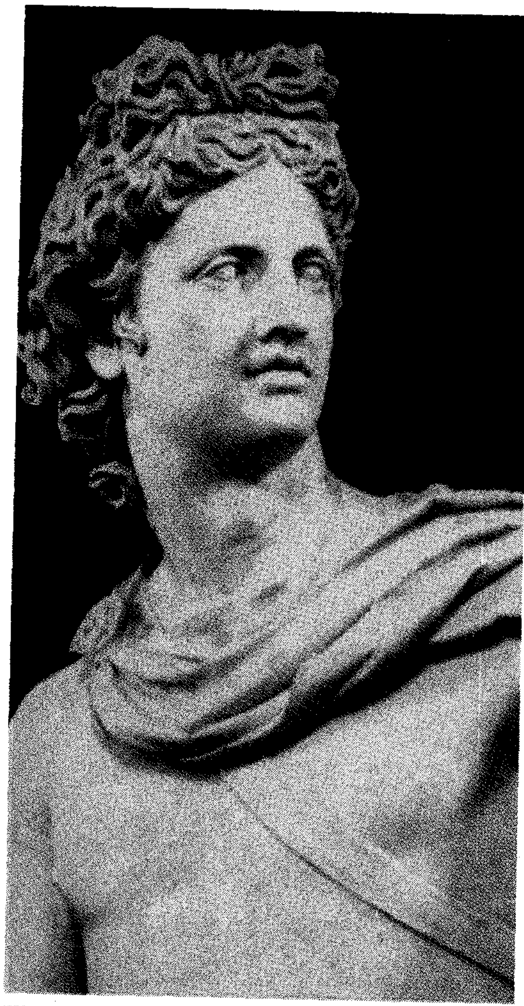

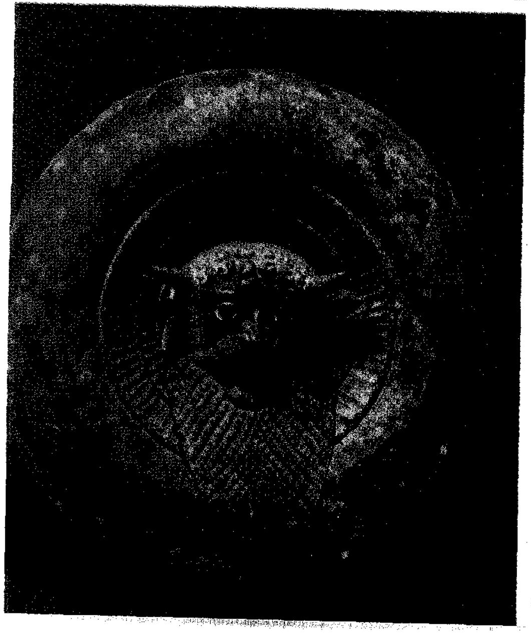

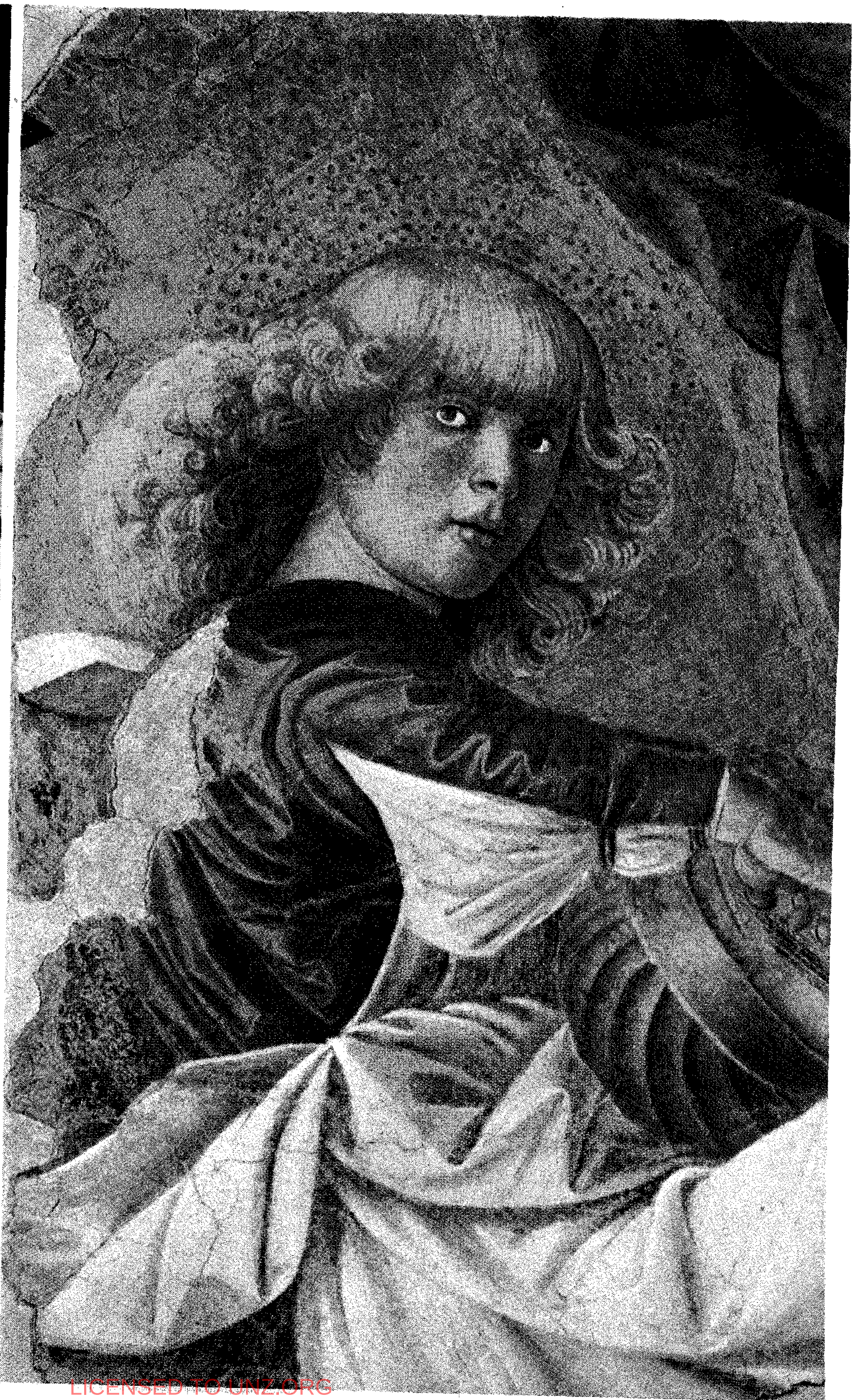

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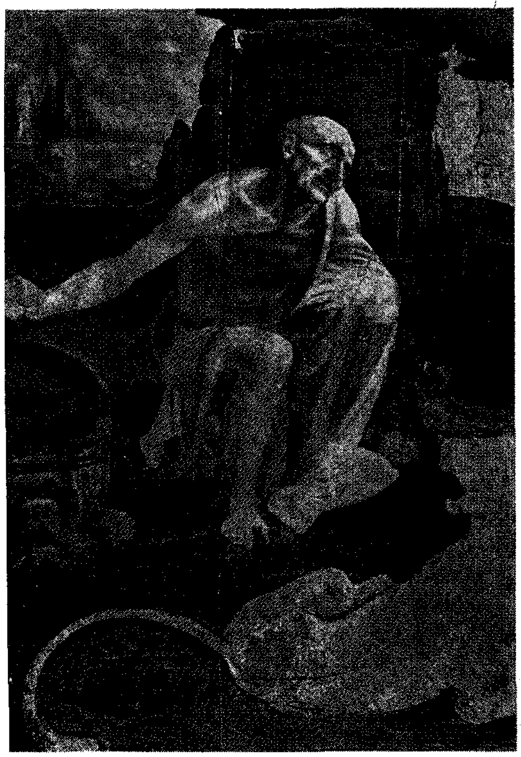

You are looking at a mere handful of examples from a priceless treasury of art, spanning more than 2,000 years, lovingly collected and preserved for us against the ravages of time and the pillaging of barbarians, by history's oldest continuing collector of the art of mankind. They are part of an unprecedented, and stunning, exhibition entitled "The Vatican Collections: The Papacy and Art" to be shown at The Metropolitan Museum of Art from February 26th to June 12th.

The popes collected with an ecumenical eye—Renaissance angel and Aztec god, Leonardo's St. Jerome and Greek Apollo. Their faith was that the truly great works of art created in any culture or in any time or place would, in the words of Pope John Paul II "uplift the human spirit to the uncreated source of all beauty."

The works their faith has left us dazzle the imagination and lift the heart. They bring us a new view of art and of ourselves.

We are proud to have been given the opportunity to sponsor the U.S. tour of this exhibition, and we urge you to try to see it at the times and places listed below. In our business as in yours, we need to be reminded that we are, every day, the beneficiaries of the work of the human spirit and therefore must be its caretakers. Sponsorship of art that reminds us of this is not patronage. It's a human and business necessity.

If your company would like to know more about corporate sponsorship of art, write George Weissman, Chairman of the Board, Philip Morris Incorporated, 120 Park Avenue, New York, N.Y. 10017.

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(top left) APOLLO BELVEDERE, Roman copy, 130-140 A.D.
(bottom left) BORCHIA WITH HEAD OF ACHELOUS TARQUINIA, Bronze, 5th century B.C.
(center) MUSICAL ANGEL, Melozzo da Forli, ca. 1480. (top right) ST. JEROME, Leonardo da Vinci, ca. 1480.
(bottom right) QUETZALCOATL, Aztec feathered serpent, early 16th century.

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LETTERS

Triple Threat

I found Linda Wolfe's story ["The Transsexual, the Bartender, and the Jewish American Princess," January 17] wonderfully written and very disturbing. Ms. Wolfe gave great insights into the personalities concerned, and despite the strangeness of the story as a whole, I was still surprised by its even stranger outcome.

Angela Ross
Queens

Your cover story can be summed up best in two words: sensational trash. Luckily for you, Manhattan is an island and there are more bodies of water you can dredge for more scum.

Bobbie Kraus
Manhattan

I wish to take exception to the epithet "Jewish American Princess." As a female person born of affluent Jewish parents in Manhattan, I've discovered that our excellent grooming seems to be held against us. Why is Robyn Arnold "clearly a princess"? Because her "auburn hair" was "lustrous, her fingernails impeccably manicured, her body tanned and athletic, her stylish tops and flowing skirts different every day"? Is there something wrong with having clean and appropriately styled hair, properly cared-for hands and figure, and clothes that are not purchased from army-navy-surplus racks?

Shira Stein-Solomon
Manhattan

If Robyn Arnold is a spoiled young woman, say so, without the implication that her ethnic background is the sole cause of her flaw.

Heidi Jo Kaplan
Manhattan

I was disappointed; I thought the title read, "The Transsexual Bartender Who Was a Jewish American Princess." Now *that* would have been a story.

Margot Sheehan
Manhattan

A Foreign Air

In your tribute to WEVD ["The Real New York," December 27–January 3], you emphasize its fine record of service to ethnic minorities. WEVD has a total of nine ethnic minorities on its station. You may be interested to know that WHBI, 105.9 F.M., with a 60-mile radius, has since 1962 been serving up to 45 ethnic minorities—including Macedonians, Bulgarians, and Lithuanians.

Donald J. Lewis
President, WHBI
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

Fire Retardant

We found your article ["Fire Woman," by Michael Daly, January 10] to be embarrassing and insulting to the New York City Fire Department. You imply that these women are an accepted part of our department. They are not. We aren't against hiring women: We simply object to the fact that our standards have been lowered in order to accommodate them. These women were given every opportunity to train for the test. The department even set up exact replicas of the physical exam.

Our standards were set high and should remain so. It's because of this that our department used to be No. 1 worldwide. But this is no longer the case. We have been forced to accept equality without quality. Every woman who took our physical failed it, along with 6,000 men. But instead of accepting the fact that they were not qualified for the job, or were not adequately prepared for the physical, they claimed our test was non-job-related, and received a court-ordered, less demanding physical. The same opportunity was not open to the 6,000 men who failed. The women now on the job are proving every day that they are not qualified. Our risks are high enough without our being forced to work with unqualified people. The case has been expanded, and the women are now in court demanding that the new physical be non-competitive. If the ruling is in their favor, you can forget about New York ever having a creditable fire department again.

Ladder Company 19, the Bronx: *James W. Sherwood, Edward Geraghty, Joe Celli, Kenneth McGuire, Jose Rio, A. Robert McLoughlin, Carl DiLallo, Joe Mulligan, Michael Milner, Emil Marotta, Thomas Nealon, Tom McKavanagh, Richard Venditto, James Schaefer*

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Engine Company 257, Brooklyn: *Daniel Manning*

Shedding Light on the City

For those of you who enjoyed seeing selections from the current City Gallery show ["New York at Night," January 17], the exhibition, "Nighttime New York: Photographs—1930 to 1982," is at 2 Columbus Circle until February 16 and is open weekdays 10 A.M. to 5:30 P.M.

Ellen Liman
Director, City Gallery
Manhattan

Nothing to Fear

I'm sure that most of your readers laughed at Susan Berman ["Phobic in New York," January 24] and assumed her story to be more fiction than fact. As a fellow phobic, I know better. I developed my personal phobia back in the service and started treatment at the phobia clinic at Long Island Jewish-Hillside Medical Center. The treatment included individual therapy and the drug Tofranil (imipramine). This medication does not stop the "panic attack" from occurring, but does help you get through the attack. After ten years on a maintenance dosage, I no longer dread getting out of bed in the morning.

Alan Stolz
Manhattan

I have developed a phobia of my own—an allergy to Susan Berman.

Stacey Sauber
Chicago, Ill.

It is clear that Susan Berman never received the appropriate treatment. I believe that she has had "panic disorder," a complex anxiety disorder resulting in one or more phobias. This was once called agoraphobia, but that is only one possible fear the individual may develop. Unfortunately, no one advised Ms. Berman that there is an effective treatment for panic disorder. Several researchers have demonstrated that antidepressant medications are effective in treating the symptoms. She could contact the excellent clinics for the treatment of panic disorder at the New York State Psychiatric Institute, Hillside Medical Center, and New York Hospital, or one of the many private psychiatrists trained in this area.

Philip R. Muskin, M.D.
Assistant clinical professor of psychiatry
Columbia-Presbyterian
Medical Center
Manhattan

No Laughing Matter

Breakfast at Cafe des Artistes is a *sunny* way to start the day, not a funny way, as the gremlins had it in my Best Bet [January 10].

Gael Greene

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INTELLIGENCER

Charles Schumer: A Little Help From His Friends?

AFTER THE PRESS REPORTED recently that United States Attorney Raymond Dearie was seeking to indict Representative Charles Schumer for alleged campaign offenses, a New York Civil Liberties Union official phoned the prosecutor to protest “these leaks.” The group says it acted out of principle, but some people suspect friendship was also involved.

Schumer, who has been the target of a federal probe, was a Harvard classmate of attorney Peter Samuels, whose wife, Dorothy, is director of the N.Y.C.L.U. The Brooklyn Democrat and the Samuelses are “good friends,” one Schumer acquaintance told *New York*, adding that Peter screened job applicants for a committee Schumer headed when he was an assemblyman. “Now you get N.Y.C.L.U. president] Jeremiah Gutman calling Dearie,” said a source who knows Gutman.

Samuels, Schumer: *Her organization protested “these leaks.”*

Dorothy Samuels said she’d discussed one of the news stories with Gutman but had left it totally to him to decide whether to intervene, since she knew Schumer. “We are traditionally concerned with potential abuse of prosecutorial powers,” she added, denying that friendship motivated the call. Meanwhile, the Justice Department has said the Schumer case is “not appropriate for federal prosecution.”

New PAC: G.O.P. Women Only

DISGRUNTLED BY THE NAtional Organization for Women’s endorsement of several male Democrats over female Republicans in last fall’s elections, a leading feminist has formed a new sort of political-action committee.

“We’re just for *women,* so long as they’re Republicans,” said Wilma Goldstein, a political analyst whose Campaign Fund for Republican Women, unlike other major feminist PAC’s, will not require its candidates to support abortion rights or the Equal Rights Amendment.

Goldstein contended that the non-partisan, issue-oriented approach of groups like NOW hasn’t worked: “Twenty years ago, there were 14 women in Congress, and there are still only 23.”

Some of Goldstein’s old colleagues in the women’s movement disagree. Kathy Wilson, chairman of the National Women’s Political Caucus, said, “It’s good that Wilma will give money to liberal women, but she’ll also give it to conservatives, and we aren’t interested in replacing insensitive male legislators with insensitive female legislators.”

More Labor Pains for Caribbean Plan

TOP LABOR LEADERS HAVE found a new reason to oppose the Caribbean Basin Initiative, the cornerstone of President Reagan’s Central American policy.

The package’s proposed cuts in tariffs on imports from the region have already been lobbied against by the A.F.L.-C.I.O., which complains that they would destroy American jobs. Now angry union leaders, including William Winpisinger, of the International Association of Machinists, Annette Maxey, of the National Association of Social Workers, and Charles A. Perlik Jr., of the Newspaper Guild, say they’ve heard that Reagan intends to sidestep a clause requiring him to consider whether countries that seek to benefit from the tariff cuts allow free collective bargaining. “This will cause more problems for the legislation,” predicted David Quilter, an aide to Representative Mickey Leland, a Houston Democrat who has closely monitored the package’s progress.

A Labor Department source confirmed that Haiti, El Salvador, and Guatemala, all countries that the labor leaders say terrorize union members or restrict their activities, will likely be ruled eligible for aid. “We sent a mission to the region,” he said, “but it didn’t go to El Salvador or Guatemala, because the situation there was too volatile.”

Snippety Snit Over Nancy’s Coif

WITH THREE FIRST HAIRdressers jostling for recognition, credit for Nancy Reagan’s look is now being claimed by yet another beautician, *Tootsie* makeup artist George Masters.

Masters loudly berated one of the three, Julius Bengtsson, on the subject of the Reagan locks after running into him in New York last week. Bengtsson, who was featured last month in *People* magazine with hairdressers Robin Weir and Monsieur Marc, used to be Masters’s assistant.

“I created her cut in about 1960,” Masters told *New York.* “It’s tacky for Bengtsson and the others to take credit. He does her hair now, but the only change is that before the inauguration I suggested she put two rollers at her temple and gave her a makeup lesson.”

First Lady, Masters: *“I created her cut.”*

Bengtsson retorted that while Masters did design the First Lady’s short look, the *Tootsie* artist hasn’t been her regular hairdresser for ten years. What of the shouting match? “It is a private matter,” said Bengtsson. “We were just kidding.”

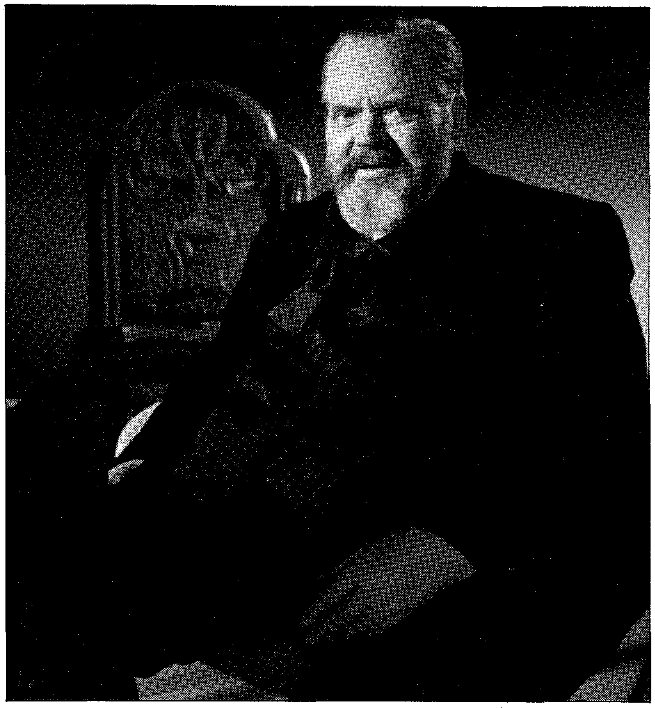
BY SHARON CHURCHER

Photographs: top left, Michael Uffer; top right, Fred McDarrah;
bottom left, Trippett/Sipa/Black Star; bottom right, Helene Curtis Industries.

Welles and WABC: Love From Afar

ORSON WELLES MAY BE advertising WABC radio, but it's doubtful whether he's heard much of it. Those TV commercials in which he opines that "WABC talk radio is the alternative you just can't ignore" turn out to have been shot in Los Angeles, after Welles refused to come here unless he was accompanied by some members of his large entourage.

"He has his favorite cue-card man, his limousine company, and others," said Fifi Oscard, his agent. "He loves New York, but he doesn't go there very often. His life is in Europe and California." A WABC representative added, "It is a little ironic that a New York commercial was done in L.A., but Orson Welles is the closest thing to God, and you don't question God."



Orson Welles: *"The closest thing to God."*

Super Bowl Ad Fumble

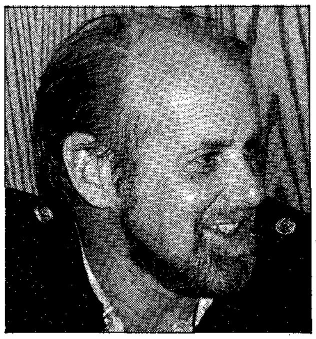
AT LEAST ONE ADVERTISER who had bought Super Bowl spots for the past three years wasn't there this year. "We're mad at NBC," explained a Northwestern Mutual Life spokesman. "Last April, NBC did a special report on the insurance industry that was a hatchet job. Our chairman wrote a letter to NBC's chairman, Grant Tinker, that was never acknowledged. He called months later, but by then our plans were made." What were they? The company has bought sixteen spots on ABC's *The Winds of War* (see page 76).

An NBC executive said, "The letter apparently got lost. Relations between NBC and the company are fine now." **—Bernice Kanner**

Bob Fosse's New 'Deal'

BOB FOSSE HAS IN MIND A Broadway musical, *Big Deal*, that will be just that for composers: Up to eight of them will each contribute one or two songs to the score.

"It's all very experimental," admitted Stuart Ostrow, who will be the producer. "But there are many talented people who do not want to do an entire score." Peter Allen has kicked in one song already, but that leaves room for maybe seven more composers, and Ostrow maintained he'll have no difficulty enlisting "the cream of the crop." The show will have a book by Fosse based on the 1956 movie *Big Deal on Madonna Street*, an Italian comedy.



Fosse: *Needs composers.*

Legislative Bungle Handcuffs Landlords

REAL-ESTATE OWNERS ARE seething at a new state law that, due to a drafting error, has apparently voided two major grounds for evicting tenants from rent-stabilized apartments.

The mistake, which tenant representatives have just discovered, occurred last summer when the Legislature, revising the co-op-conversion law, inadvertently repealed 23 crucial words that had allowed an owner to refuse to renew a lease if he needed the apartment for himself or if it wasn't the tenant's primary residence.

A top owners' attorney, Gary Rosenberg, said hundreds of eviction cases could be affected. He argued that another law may still authorize evictions from non-primary residences, but said there might be "problems" for the brownstone buyer who wants to evict a tenant to make room for himself. One prominent industry insider fumed, "How the f--- did this happen?"

"We've got an agreement with the leadership of both houses to rectify this," Frank Rinaldi, counsel to Senate Majority Leader Warren Anderson, told *New York*. "An amendment will probably pass very early in the session."

Perhaps, but tenants are rallying to lobby for preserving the error. As previously worded, the law encouraged "outright fraud" by owners, says a memo to legislators from Hartman, Ule & Rose, a law firm that represents tenants.

Holtzman Helpers Huddle

Holtzman: *On the run for '86?*

IS ELIZABETH HOLTZMAN already laying the groundwork for a 1986 United States Senate race? That's what some local Democrats believe. They point to an informal "discussion" group being put together by Linda Davidoff, manager of the Brooklyn district attorney's unsuccessful 1980 Senate campaign.

She has invited Holtzman's pollster in her Senate and D.A. campaigns, Tubby Harrison, and two media consultants, Joe White and Peter Fenn, to join the group. Davidoff said that all she has in mind is talking politics, "not candidates," but one party insider contended, "She is obviously thinking about putting people together whom Liz could use in '86. Apparently Holtzman will be a member of the group."

Harrison told *New York* that "Linda is very concerned about issues," but conceded, "I know Linda is with Liz, and I know Liz would like to run in '86."

And Holtzman? She said that she had "talked about seminars" with Davidoff, but insisted, "I'm spending all my time trying to make this the best D.A.'s office in the country. It's too soon to start talking about any campaigns."

Photographs: left and bottom, Fred McDarrah.

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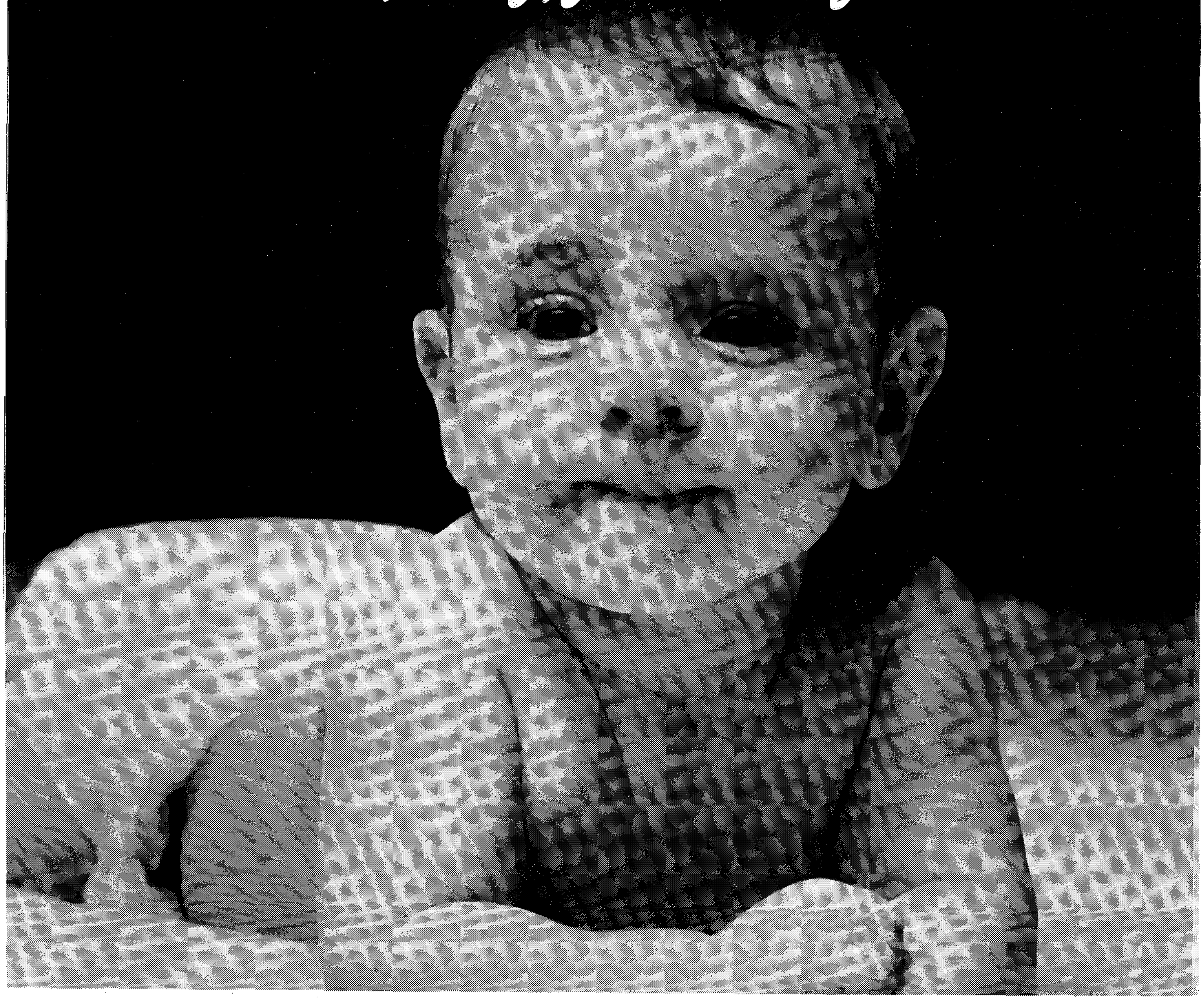

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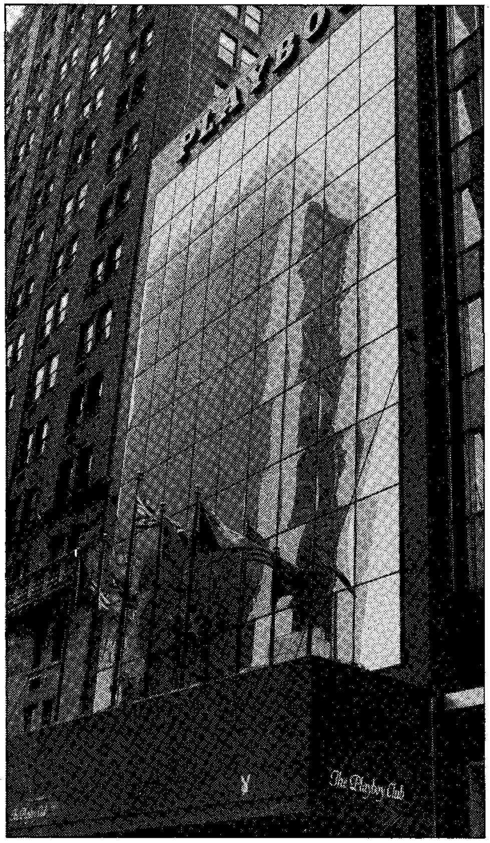
The Bottom Line/Jack Egan

THE COUNTERS FROM HONG KONG



Sold: *Good-bye, bunny; hello, Hong Kong.*

Buying In

THE NEW YORK CITY RESIDENTIAL-REAL-estate market, after coming to a virtual standstill when mortgage rates hit record highs, has started to pick up in the last few months. This is due in part to an influx of buyers from Hong Kong. The prime reasons? The collapse of the Hong Kong real-estate market in 1982 after years of feverish speculation, and fear that the British lease on the Crown Colony land might not be renewed by the People's Republic of China when it expires in 1997. This would place the colony under Communist rule.

Hong Kong purchasers have thus joined private investors from Latin America and Europe (mainly France and Italy) who are hauling cash out of what they believe are unstable countries and bringing it to New York. They see Manhattan's real estate as a safe harbor for their capital. This strong foreign demand is increasing despite the strength of the dollar, which makes purchases here relatively more expensive.

Hong Kong investors are not new to the United States real-estate scene, but before, most interest was concentrated on the West Coast. Their profile here is now decidedly higher. Hank Sopher, president of J. I. Sopher & Company, which handles about 200 New York City sales and rentals a week, dates the increase in demand from Hong Kong people to last autumn, when the colony's real-estate market hit the skids. "It reminds me of the increased demand we saw from Iranians months before the shah was overthrown, and the appearance of buyers from Quebec" in advance of the election of separatist premier Rene Lévesque in 1976, says Sopher. His firm has recently added four Chinese employees "to handle the myriad of inquiries from Chinese individuals in New York," he adds. "My impression is that many local residents are investing money for relatives in Hong Kong, Taiwan, and even mainland China."

"We've been seeing a lot of interest from Hong Kong buyers in the last few months," confirms Donald Trump, whose Trump Organization is finishing a 68-story luxury condominium building on Fifth Avenue. He says that 90 percent of the units in the Trump Tower have already been sold, with foreign investors purchasing about 50 percent.

"The Chinese are long-term investors; they are familiar with real estate, and they like this market," adds Earl Reiss, president of Douglas Elliman Knight Frank, another New York real-estate firm. However, not everyone agrees that a significant trend is occurring. Angus Petrie is the chief operating officer of the Hongkong and Shanghai Banking Corporation in New York (the parent bank is the largest in Hong Kong). Petrie insists he has seen no evidence of a great flow of money recently from Hong Kong. But the Hongkong and Shanghai bank (which also owns 51 percent of Marine Midland) is increasing its own presence in New York City. Last year, it bought the Playboy Club building, on 59th Street just off Fifth Avenue, for $10-million, and will make it its U.S. headquarters. The bank, with branches in the World Trade Center and in Chinatown, is also planning to open a new office in Flushing, a part of Queens that has attracted a large number of Chinese and other Asians in the past few years.

Despite Petrie's skepticism, realtors with properties all over New York report greatly increased interest from Hong Kong buyers. The *Asian Wall Street Journal* is sponsoring an investment conference in Hong Kong in April, and a number of firms are planning to send delegations to lure more money.

Like most foreign purchasers, Hong Kong investors are particularly attracted to the handful of new luxury condominium buildings—like the St. James Tower and the Trump Tower—that are now coming on the market. Most individuals are paying the high asking prices completely in cash, and frequently buyers will purchase several condominiums with plans to rent them out.

"Foreign buyers like condos because they feel they are more liquid, and they don't have to deal with co-op boards that require them to show asset and liability statements," says Marilyn Harra, who is the director for cooperative and condominium sales for L. B. Kaye Associates. "Many are totally hysterical about showing their financial papers, fearing the information will get back to their governments. Others buy through out-of-country corporations because they don't want their name on any piece of paper. You can't do that in a cooperative. Nor can you easily rent it out."

Harra says that the real-estate market in New York "has been stronger all around," with lots of transactions taking place in what is normally a slow winter season. Even the non-luxury market is heating up, in part because lower interest rates have made it possible for middle-income buyers to qualify for mortgages. Prices, says Harra, are still about 20 percent below their previous peak, "which is where they should have been in the first place. Prices haven't really gone up, and won't for a while. But we have a much healthier market, with a lot more activity all around."

Whither G. William Miller?

G. WILLIAM MILLER WOULD BE A PERFECT candidate for one of those "Who Am I?" American Express-card ads on television: "You may not know me. I used to be chairman of the Federal Reserve Board and secretary of the treasury. But when I travel... "

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Unlike most prominent former gov-

Photograph by Fred McDarrah.

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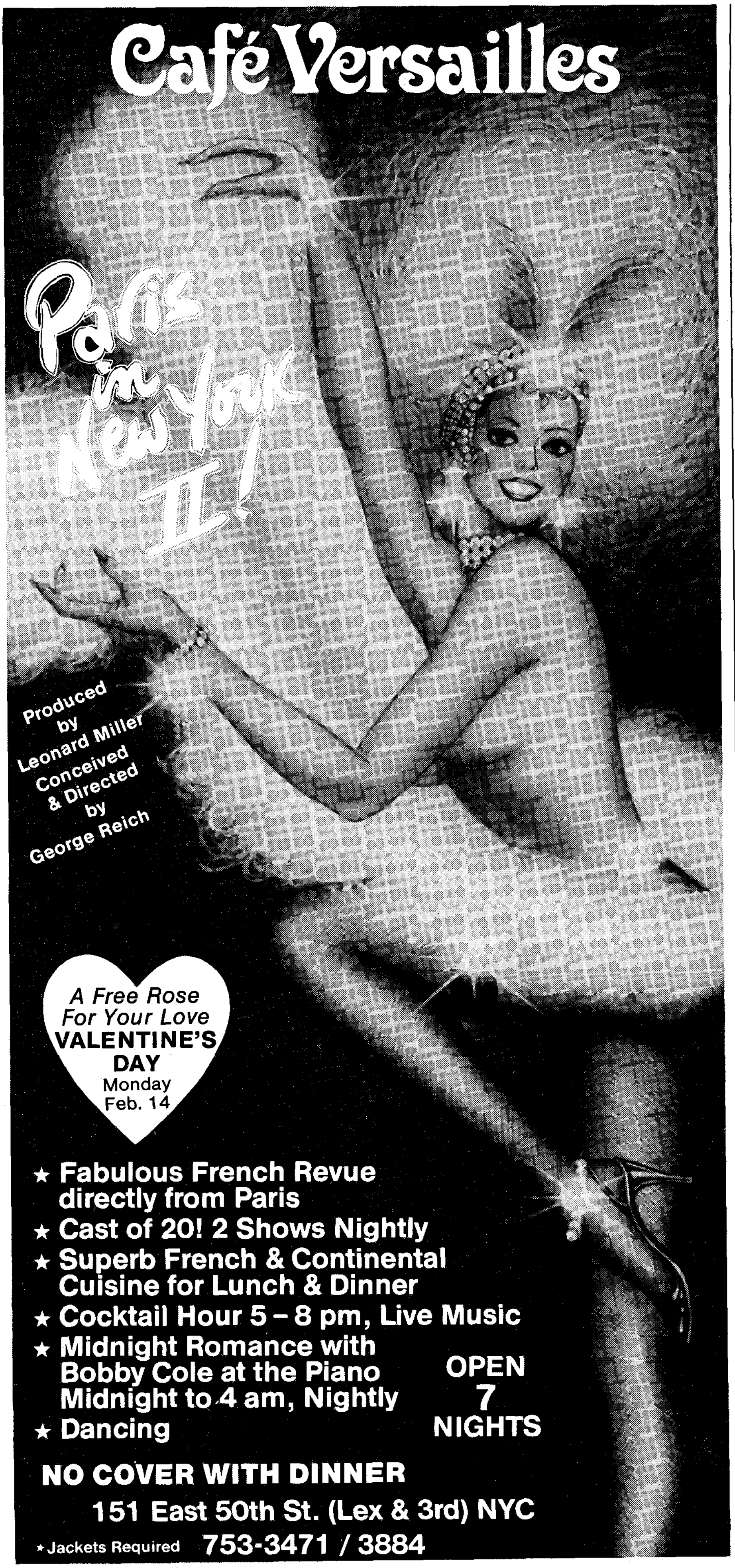
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ernment officials, however, Miller did not immediately land a plum job at a corporation or law firm (he was once a lawyer), nor did he return to Textron. After two years in apparent limbo, he recently formed G. William Miller & Company, a Washington-based merchant-banking firm.

But Miller came to mind recently for what he didn't do. He was the most notable absentee from a list of former Cabinet members who have banded together as the Bipartisan Budget Appeal, a group formed to get the president and Congress to deal decisively with the federal government's spiraling deficits. The founding members of the group include five ex-treasury secretaries—W. Michael Blumenthal, John B. Connally, C. Douglas Dillon, Henry H. Fowler, and William E. Simon—as well as Peter G. Peterson, commerce secretary in the Nixon administration.

Two other former treasury secretaries—Joseph W. Barr and David M. Kennedy—are listed among several hundred prominent signers of a two-page ad the Bipartisan Appeal ran in the *Wall Street Journal* on January 25. Except for George Shultz, now President Reagan's secretary of state, that makes Miller the only former treasury secretary who served in the last twenty years who has not joined the campaign.

According to Peterson, now the chairman of Lehman Brothers, Miller was asked to join when the group was formed last year, "but we were told he could not be reached because he was traveling in China." Miller was subsequently located and was asked to become one of the campaign's supporters, but declined to participate. "I really don't know why he didn't sign up," says Peterson.

"The effort was pretty much launched by the time I got back," says Miller. "I guess I could have jumped in if I wanted to, but I've been very busy." What about the thrust of the Bipartisan Budget Appeal campaign? "I don't feel one way about it or another," he says.

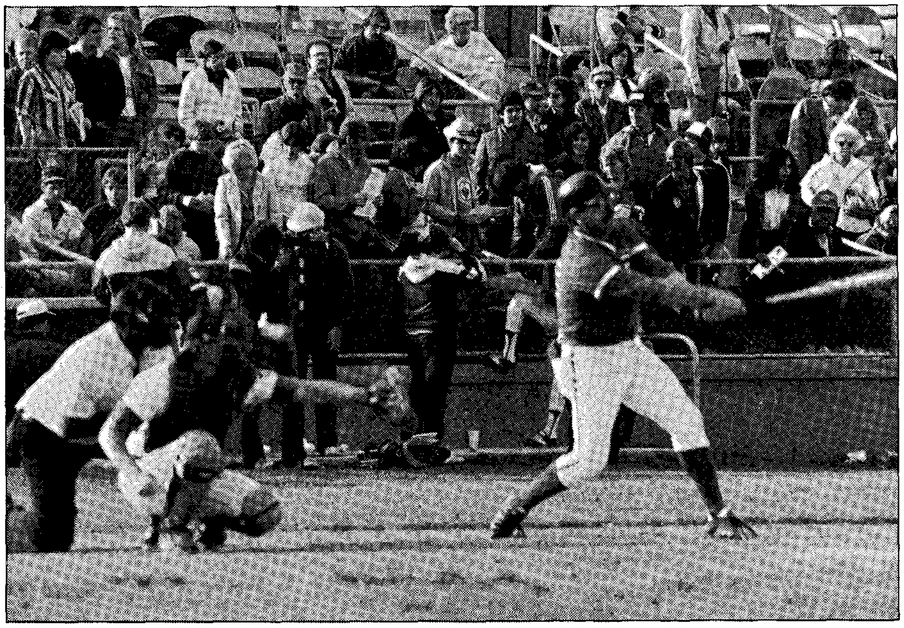
So what has he been up to? "When I first left the administration I tried to do as little as possible. But so many offers kept coming my way that I decided to organize something." Miller says that so far his "little merchant-banking company" is just getting rolling, and involves "putting private capital and enterprises together." He will be putting money into a variety of investments, from new high-tech ventures to existing companies.

Last November, Miller headed a session of Columbia University's America Assembly. The subject was the American economy in transition. Columbia University is scheduled to publish a book on the seminar in March, titled *The Decline and Rise of the American Economy.* ■

Letter From Camp/Philip Ross

DAYS OF HEAVEN

Joy in Scottsdale



Batter up: *Long Island's own Bob Margolin swings for the fences.*

WHEN JOHN STANCEL TOLD THE GUYS AT work what he planned to do, they wanted to know why he would spend that much money to go to Arizona and be laughed at.

Stancel is a 41-year-old engineer from Pottersville, New Jersey. He is a large, gentle family man. Not an ounce of the impulsive or flamboyant runs through his conservative veins. Yet at this moment, big John is rummaging through the garage for his high-school bat, asking his kid to throw a few balls in the backyard, and taking long walks in the surrounding hills to get into shape. He is, although he doesn't yet quite believe it himself, preparing to take his arthritic knees and bum shoulder to Scottsdale, where for $2,195, plus meals, he and 62 other men over 35 will spend a week in "spring training" with members of the 1969 Chicago Cubs. And on the final day, they will play a game against the team that lost the division race to the Miracle Mets. In a stadium. Wearing uniforms. Before a crowd.

"I've got to admit," says Stancel, "that there is a dark side to this fantasy, that deep within me there is the fear of looking real bad."

For the first few beats of this men-will-be-boys odyssey, it appears that Stancel's friends were right, that this package put together by Allan Goldin, a Chicago Cub nut who ordinarily runs baseball camps for kids, is going to be one big sitcom with a running laugh track.

As lawyers, doctors, and commodity brokers whose ages stretch all the way to 63 struggle to suit up the first morning, former Cub catcher Randy Hundley makes his first announcement: "The jockstrap goes on under the pants," he says.

In an adjoining room, longtime San Francisco Giant trainer Harry Jordan ventures that "from what I've seen so far, these guys are going to try to throw the ball through a brick wall today, and tomorrow they won't be able to wipe their ass."

The chuckles mount as the rookies are led in disco aerobics by "Sexy Susie," a perky blonde in a leotard who reassures her panting charges, "I understand, guys, that this is a little hard on you."

Taking his first look at the batting cages, where Hall of Famer Ernie Banks is telling an oil-tanker captain to "paint the big picture and you'll hit it downtown," 1980 Cy Young winner Steve Stone expresses mild concern for the team he will manage in the Big Game: "They say Earl Weaver was a good manager, but he had the players. Me? I got Fefutznick and Plotstein."

Wandering over to the infield drills, where a network crew is zooming in on a 45-year-old psychiatrist flubbing grounders and offering his profound analysis that "you have to be crazy to do this," Stone asks former Cub coach Bobby Adams if he's seen anyone with talent. Adams says it's too early to tell. "Then, have you seen anyone who might die before the end of the week?," Stone asks. "You might keep your eye on the guy at first base," Adams replies.

The laugh track ends when a 38-year-old real-estate developer whose wife gave him this trip as a Christmas present pivots to throw, collapses in pain, and is carted off for knee surgery. Five minutes later a 46-year-old Chicago cop is through for the day with an injured arm, and the question now is whether this gimmick has degenerated from the amusing to the sick joke.

Then, just like that, it all turns around. The psychiatrist, it develops, is one of a small handful who were never athletes, and the real-estate man had a bad knee to begin with. As opening jitters fade, old skills slowly return. Stancel is scooping them out of the dirt at first. Two Long Island buddies, Bob Margolin, 36, a vanity-press publisher whose mother made him promise not to slide, and George Altemose, 40, an engineer who designed a circuit that injects jelly into doughnuts, have been playing hardball back home, and they're good. The 63-year-old, a corporate pilot for whom World War II ended a Yankee contract, can still get them over the plate. And, *mirabile dictu,* the psychiatrist of limited talents has heads nodding in disbelief as he leaps beyond his ability and hauls in a wicked line drive.

"You won't believe it," former Cubbie Gene Oliver tells Hundley, "but I just saw a 55-year-old guy with a good arm. I mean a *good* arm." The good arm in question belongs to Ken Schwab, a Peoria, Illinois, grain-farm owner who was offered a minor-league contract by the St. Louis Browns in 1947. And before this week is over, he will rendezvous with glory by reaching back for something extra and throwing a swinging third strike past Banks.

Oliver is not the only Cub with growing enthusiasm. Ron Santo is soon shouting encouragement to infielders. Jose Cardenal is demonstrating the right way for an outfielder to hold his glove. And Billy Williams is grinning with satisfaction because an Iowa attorney has followed his advice to shift his weight to the back foot and is making good contact with the ball. The former pros are, after all, middle-aged men themselves, and they seem delighted to be back in uniform, teaching what they know to men who are hanging on every word, breaking up as they kid Cardenal about

Photograph by Mark Haven.

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the time he blamed dropping a fly ball on a passing 747.

In the Jacuzzi and motel bar later that afternoon, tired, sore, happy men are showing off calluses and bragging about how long it's been since they last held a bat. "So far," says Stancel, "the reality is better than the fantasy."

In a distant corner of the practice field the next day, reality is exceeding Dennis Ferrazzano's wildest dreams. Ferguson Jenkins, who won 21 games for the '69 Cubs, 14 for the '82 Cubs, and needs just 22 more "W"s to become the sixteenth 300-game winner in history, is patiently showing a retail executive how to rotate his hip when releasing the ball. Jenkins lets a few fly by way of demonstration. Squatting the proper 60 feet six inches away, Ferrazzano, 36, a stocky, bearded attorney and law professor who canceled his classes to be here, catches them. "I don't believe this," Ferrazzano says, his grin breaking through his mask. "Ten years from now I'll take my kids to Cooperstown, where this guy will be in the Hall of Fame, and I'll be able to tell them that I once caught him."

The rest of the week is devoted to inter-squad games, and spirits soar as Margolin, who back home is said to look like Gene Shalit but here has become a "Jewish Thurman Munson," hits a ball that goes far enough for him to round the bases without having to slide. Ferrazzano is also getting good wood, and would love to see an instant replay of himself blocking the plate and tagging the runner out. Altemose, disconsolate after the first two games because he came with a reputation as a hitter and he hasn't hit, is buying drinks after the third because he has just belted one that Santo said would have gone out in any major-league park.

On the downside, there is some grumbling when a teammate drops a fly, and there is a Californian who throws a temper tantrum after being called out on strikes, but most seem to retain Ferrazzano's perspective about the quality of play. "Let's be serious," he says. "How seriously can you take this?"

Elsewhere, the stock market may be doing whatever and the kid may have a cold, but here, in this wonderful, fragile bubble that has been created, the only truth is that men are lining up early for Harry the trainer to perform miracles on their hamstrings and staying late for him to ice their arms. Reporters are hovering around as though this were the real thing. And everyone is smiling. "Last night I lay in bed thinking how much I would take to have not been part of this," Stancel says. "I had just turned down $20,000 when I fell asleep."

Among the telegrams that come pouring in is one from a previously skeptical co-worker of Stancel's: "You lucky son of a bitch," it says.

As the Big Game approaches, there is some debate about whether the amateurs have a chance against the former pros. The speculation ends when someone points out that really, fellas, let's not get carried away. If Jenkins had a mind to, and he is too nice a guy to have a mind to, we wouldn't even see the ball.

More important, the outcome of the game no longer seems to matter. The talk now centers on this week and what it has meant. There is mention of male bonding, of a camaraderie that long ago gave way to marriages and work. When someone objects to being called a "camper," someone else counters that the word is just right because it conveys a sense of boyish wonder, of the magic of a white ball rising over a green field.

What is it about this game of baseball that lingers on in grown men's souls? That caused some players to send their deposits Federal Express? That elicited the confession from one participant that on occasion, while having sex with his wife, the thought comes into his head: "Cubs 3, Phillies 2"?

Writer-camper Roy Blount Jr. stops chewing tobacco long enough to suggest that there is a primitive urge to pick up something round and throw it. Steve Stone says that in a world of change, there is something timelessly perfect about the dimensions of a diamond. "Through all the wars and social upheavals," he says, "baseball has remained a constant. Now, like a hundred years ago, if the third-baseman plays the grounder just right, he will nip the runner by half a step."

"I don't know the answer," Ferrazzano says, "but I'll tell you this. I'm making ten times more money than I ever thought I would. I'm a respected teacher. But if I could have just one year in the sun ..." And he stops speaking, because, he remembers, real ballplayers don't cry.

With two days to go, several guys are talking about playing in the Big Game even though they are hurting. It doesn't seem to bother them. "The pros play with injuries because they know they have the whole winter to recover," Stancel says. "Me? I've got my whole life to recover."

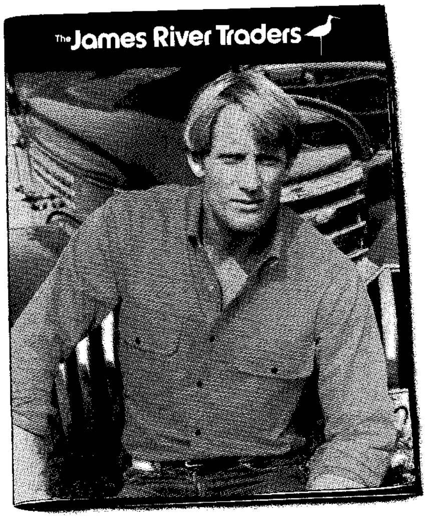
The hurt and the healthy are reaching for phones to tell their wives and kids to hurry up and get down here. A couple of spouses show up unexpectedly, motivated, perhaps, by the sight of their husbands on television doing morning calisthenics under the direction of "Sexy Susie." The wives need not have worried. Underneath her scanty attire, Sue Warren is serious about what she does, which in this case is helping aging bodies ward off injuries. Like the week itself, she has turned out to be more than a joke.

History will little note nor long remember that on January 21, 1983, in a game attended by 4,000 paying fans, the 1969 Chicago Cubs defeated their adoring opponents 23-6 in a game that Steve Stone would say was not as close as the score might indicate.

What 63 men will never forget about that day in Scottsdale Stadium, winter home of the San Francisco Giants, is the sound of their cleats running up the concrete ramp, the roar of the crowd as they lined up on the first-base line to hear themselves introduced, the sight of Leo Durocher making his first appearance from the dugout, the American flag waving in a gentle breeze during the singing of the National Anthem, and the call of the umpire: "Play ball!"

Perhaps it should be recorded that in their only time at bat, No. 44, Dennis Ferrazzano, No. 51, George Altemose, No. 52, Bob Margolin, and No. 53, John Stancel, all ... aw, the hell with it.

What will remain for this sportswriter is the autographed baseball he carried back with him. Between the seams on one side are the names of four immortals. They are Fergie Jenkins, Dennis Ferrazzano, Ernie Banks, and John Stancel. ■



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The National Interest/Michael Kramer

WILL HE OR WON'T HE?

The State of Reagan

Getting serious: *The speech.*

TEA LEAF: RONALD REAGAN WON'T SEEK re-election in 1984 ... because his closest personal aide, Deputy White House Chief of Staff Michael Deaver, is going home to California. Deaver's threatened his departure before—he's said he can't make ends meet on his government salary—but he pulled back last year and let it be known he'd stay in Washington as long as the president does. But now Deaver has apparently informed the tenants of his California residence that they can't renew their lease.

Contra-leaf: If Reagan was going to quit after one term, he wouldn't have installed his friend Nevada senator Paul Laxalt as general chairman of the Republican National Committee. And Lyn Nofziger, a longtime Reagan adviser, wouldn't be preparing for an '84 race.

Generally, tea leaves of this kind are best ignored. But the leaves are everywhere these days, and they are more than run-of-the-mill rumors. Besides their content, one senior Reagan adviser predicts their prevalence will force an early decision on Reagan's part, perhaps as soon as late spring. "The stories drain everyone's energies," says this official, "and they're given greater currency each month when Dick's numbers come in."

"Dick" is Richard Wirthlin, the president's personal pollster. And Dick's numbers haven't been good. In fact, they are bad—generally in line with the published polls that are charting Reagan's slumping popularity, but in some respects even worse. Take, for example, some figures and conclusions from the latest Wirthlin numbers, submitted to the White House a few weeks ago. The opening paragraph of Wirthlin's report says, "Although the percentage of persons who feel the country is on the right track (33%) is now approximately the same as in November, this month a higher percentage have made up their minds that the country is on the wrong track.... This month, only 3% say they have no opinion, *and a full 64%, almost two-thirds of the population, feel the country is on the wrong track.*" (The emphasis is Wirthlin's.)

There is something of a silver lining in Wirthlin's bad news. "Those who feel the country is on the wrong track," he says, "overwhelmingly say that the economy is the reason." An economic recovery would obviously help matters quite a bit—and Treasury Secretary Donald Regan keeps saying prosperity is just around the corner. He first said an upturn would occur in the spring of 1982—then in the fall of '82, then in early 1983, and now sometime later this year.

Well, no one's holding his breath. As Wirthlin writes, "the public is extremely pessimistic about the year ahead. Almost three quarters (73%) feel the coming year will be one of economic difficulty." The "fairness issue," the notion that the Reagan administration's programs are disproportionately supportive of the wealthy, is creating what Wirthlin labels a "cynicism scale." The problem, says Wirthlin's study, is that "a full 70% agree that: For the most part, the government serves the interests of a few organized groups such as business or labor, and isn't very concerned about the needs of people like me."

Worst of all for the Reagan White House, the president's belief that government is the *problem,* not the *solution* to the nation's ills, is wearing thin. "The public seems to feel," says the Wirthlin report, that "the solution to our problems lies not with the institutions of government, but with good leadership. Seventy-two percent of the public agree that: A few good leaders could make this country better than all the laws and talk." In other words, the present leader isn't doing the job.

"It is almost impossible to overestimate how Wirthlin's numbers drive this administration," says one who serves it. "I've been involved in three previous Republican governments. Everyone's had his polls. But Wirthlin's figures are *the* policy engine. All you have to do is look at the State of the Union to see it."

Indeed, the line that generated the greatest applause for Reagan last week was "We who are in government must take the lead in restoring the economy." No one forced the president to say it. No one but Wirthlin, that is. "Only the numbers," says a Republican leader, "could cause Ronald Reagan to come around to the view that government might actually have a role in solving things."

Whether the president has really come around to this notion remains to be seen. He was clearly perplexed by the standing ovation that greeted "We who are in government...." "And," adds a White House aide, "there is more than a little skepticism about the president's commitment to the idea. I think the prevailing view here is that the disarray you've seen in the past few months will become a volcano if the true Reaganites begin fighting with the more moderate Republicans over government activism. It'll be a long time before most of us believe Ronald Reagan really wants his government to get hands-on."

Aside from the one-line sop, the State of the Union Message offered precious little in the way of government intervention. A great deal was said about turning things around, but where were the specifics? They weren't there.

"The only fair conclusion," says a Reagan aide, "and it can be drawn both from a knowledge of the president's philosophy and from a close reading of the text of the speech, is that we're basically staying the course as we continue to pray for the economic upturn we've been predicting ever since we came in."

At the margin, one detects movement,

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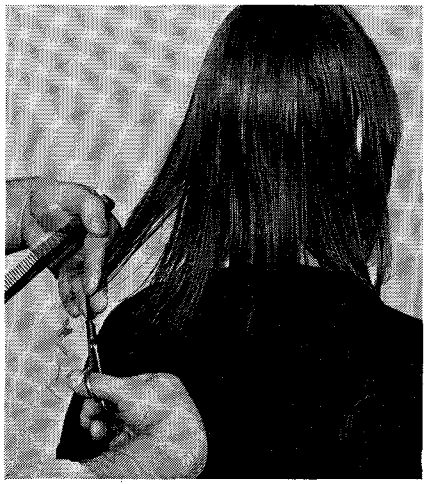

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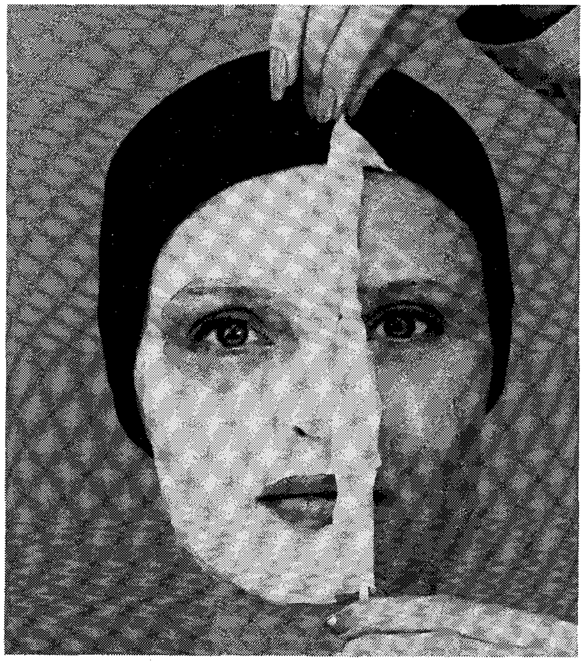

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but almost all of it is illusory. The standby tax is going nowhere. Two key Republican senators, Majority Leader Howard Baker and Finance Committee Chairman Bob Dole, are against it. The assessment of Representative Newt Gingrich appears correct: "The thing died sometime after it left the president's lips and before it reached our ears."

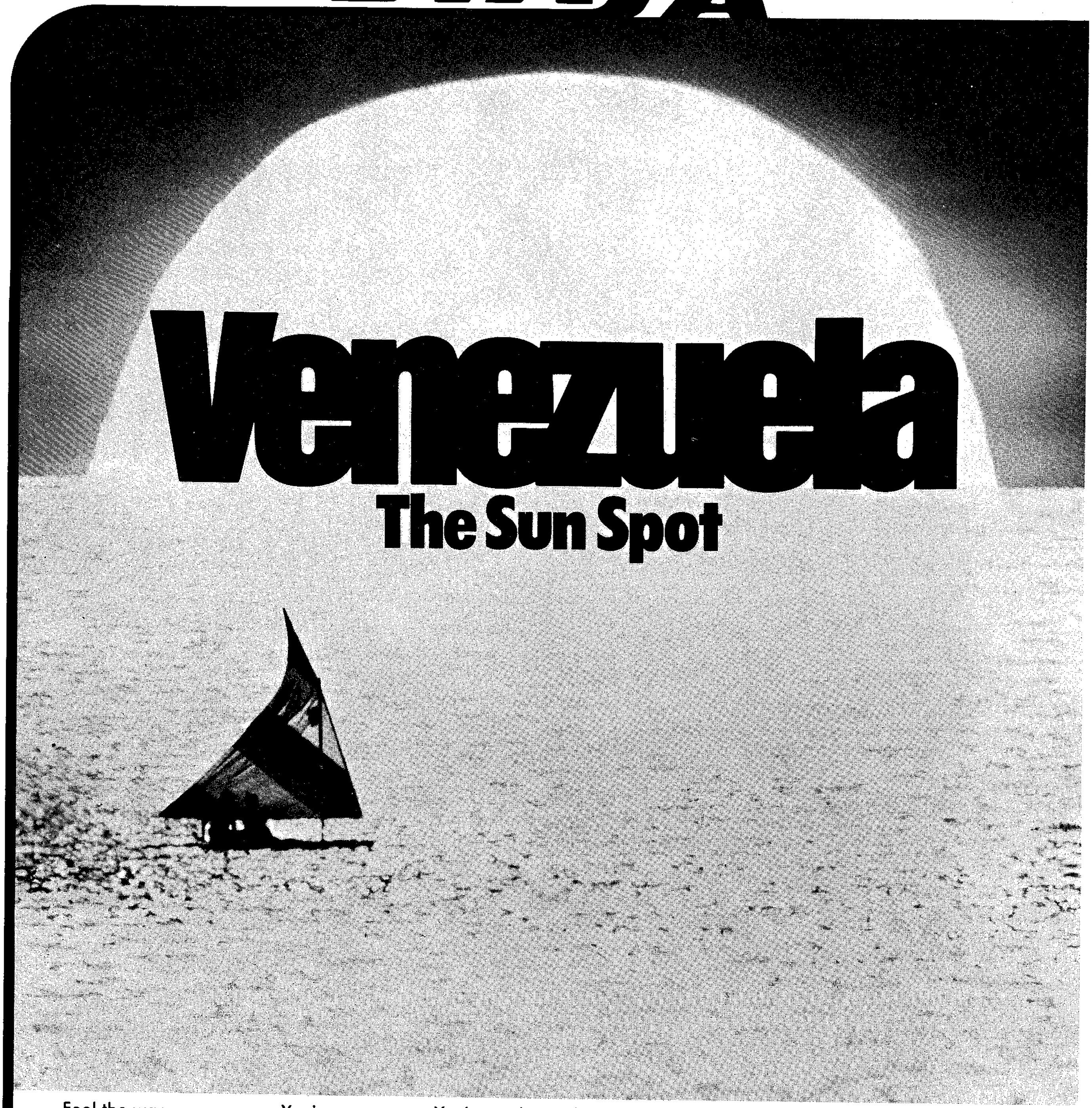
As for the much touted spending freeze, it freezes (and in some cases reduces) only *domestic* spending. Defense will continue its astronomical rise under the Reagan plan, and the five-year, $55-billion "cut" the president mentioned during his message will likely be eaten up by inflation and rising fuel prices. But defense isn't going to get a free ride. On the morning after the State of the Union, Caspar Weinberger had breakfast with Republican Senate leaders. He did that because the White House can't count on even its own party members to carry its water in the Senate. Weinberger apparently convinced no one; defense is headed for some major trims.

The bottom-line opposition to many of Reagan's proposals guarantees, in the words of Senator Baker, a "donnybrook" of a congressional session this year—something certain to leave the president appearing to be even less in command. All of which gives more credence to Tea Leaf One: Reagan won't run.

In addition to Wirthlin's numbers, the potential Republican hopefuls (Vice-President George Bush, Senators Baker, Dole, Laxalt, Bob Packwood, and Jesse Helms, and Representative Jack Kemp) all have an eye on the primary calendar—and particularly the early filing dates. In Illinois, for example, a candidate must file petitions with the names of at least 3,000 party members who support him. "This is no easy task," says a staffer to one of the Republicans waiting in the wings. "It takes money and organization, and it can't be done overnight. But not all candidates will be in the same boat. Everyone is worried that someone will jump out and start organizing. He'll say it's just insurance in case the president doesn't make the race. If the rest of us do nothing, it's possible that in Illinois we'll forfeit because we can't get on the ballot."

"Just more pressure on the White House to make up its mind—and to do it quickly," says a Republican state chairman. "If they don't, they'll end up with a jerk like Helms as the party nominee if Reagan doesn't go, all because others will play by the rules of homage to the incumbent and won't do any real contingency planning. And much as Helms and Reagan agree on things, you can bet it all that Ron doesn't want Helms to succeed him. That's why I think we'll get the answer from Reagan soon. This time, even he must comprehend the danger if he doesn't act." ■

VIASA



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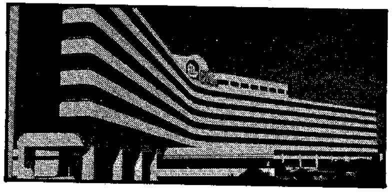

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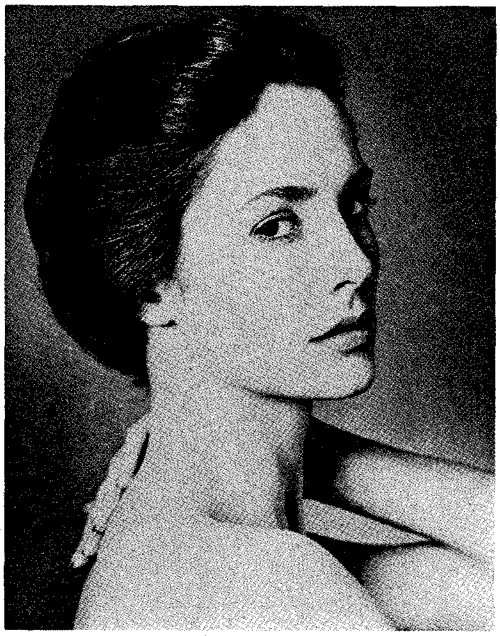

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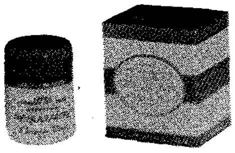

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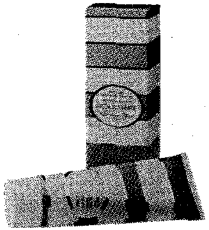

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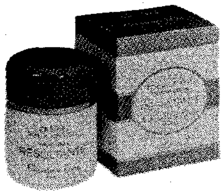

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IN AND AROUND TOWN

By Ruth Gilbert

January 31 through February 9

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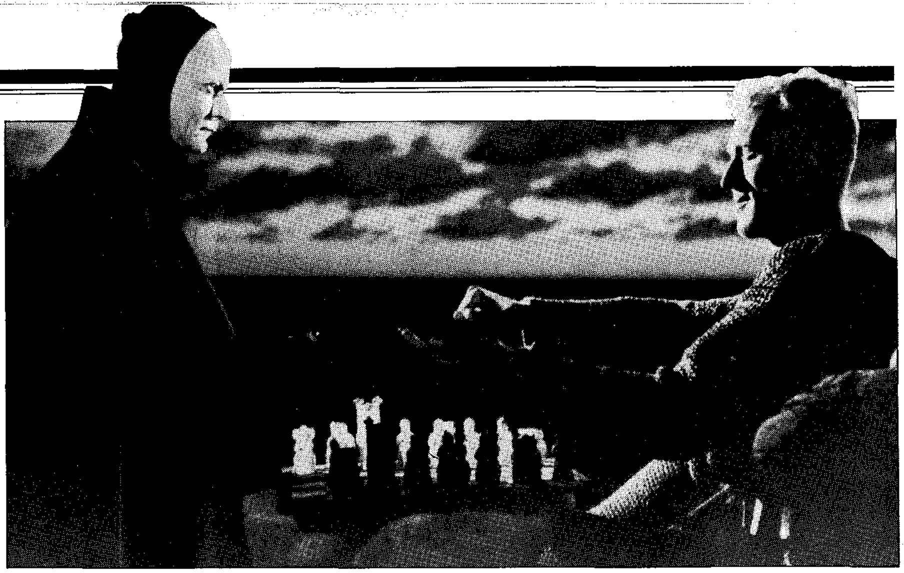
6	7	8	9			

Bill Irwin's hit *The Regard of Flight* was taped from the Off Broadway show, and you can see it February 7 on Channel 13 at 9 P.M. Chekhov's first important play, *Ivanov*, starts February 5 at the Jewish Repertory Theatre. "Ice—A Theater of Symphony & Skates," with Peggy Fleming, is at Radio City Music Hall from February 8 through 28.

Pop Psychology

Deborah Harry, lead singer of Blondie (she's usually a platinum blonde), plays a radio therapist in *Videodrome*, a film with a villainous cable TV system. It opens February 4 at the Gemini, Rivoli, and U.A. East.

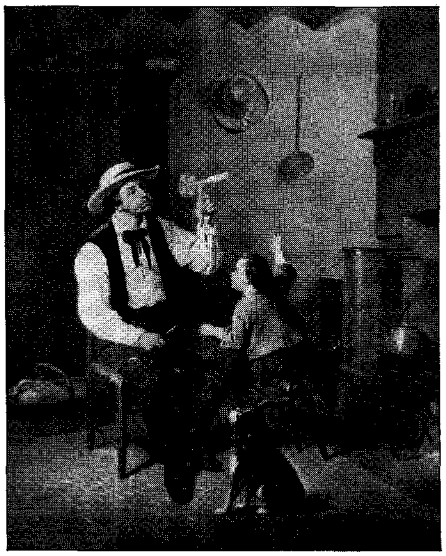


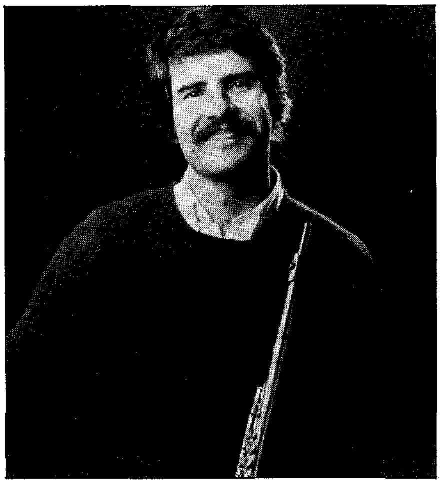
Playing for Time

The Janus Film Festival, an impressive series of masterpieces, is at Carnegie Hall through February 26. Above are Max von Sydow and Bengt Ekerot (with hood) in Ingmar Bergman's *The Seventh Seal*, which will be shown February 4 and 5, along with his delightful comedy, *Smiles of a Summer Night*.

Toys in the Kitchen

"A Celebration: American Landscape Painting, Genre Art and Drawing" opens February 3 at the New-York Historical Society and runs through June 5. Below, *The Wind Mill*, by Francis Edmonds, oil on canvas, circa 1858.



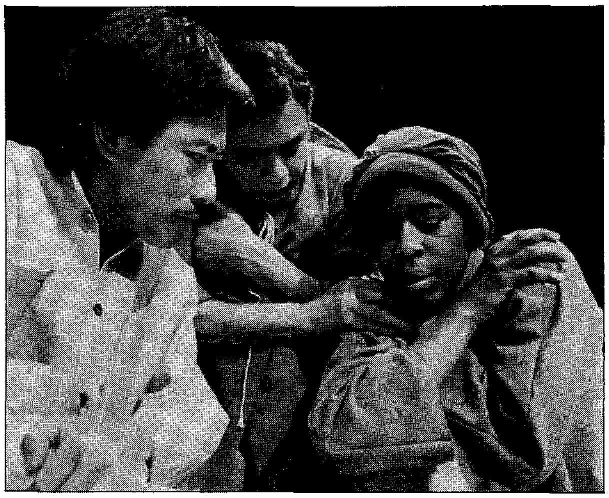


Instrumental Ransom

Thirty-one-year-old Ransom Wilson, regarded as one of the world's greatest flutists, performs at Alice Tully Hall February 3 in a program of old and "next wave" music. He'll be joined by musicians Paula Robison, Lionel Party, and Fred Sherry.

Plenty More

Soho Rep, a starting place for many distinguished playwrights, presents the New York premiere of *Fanshen*, by David (*Plenty*) Hare. It's about a village caught up in the Chinese Revolution, and features (from near right) Fredric Mao, Shelly Desai, and Sharita Hunt. See it at 19 Mercer Street through February 20.



Photographs: center, Wayne Goldstein; center right, Christian Steiner; bottom right, Joseph Schuyler.

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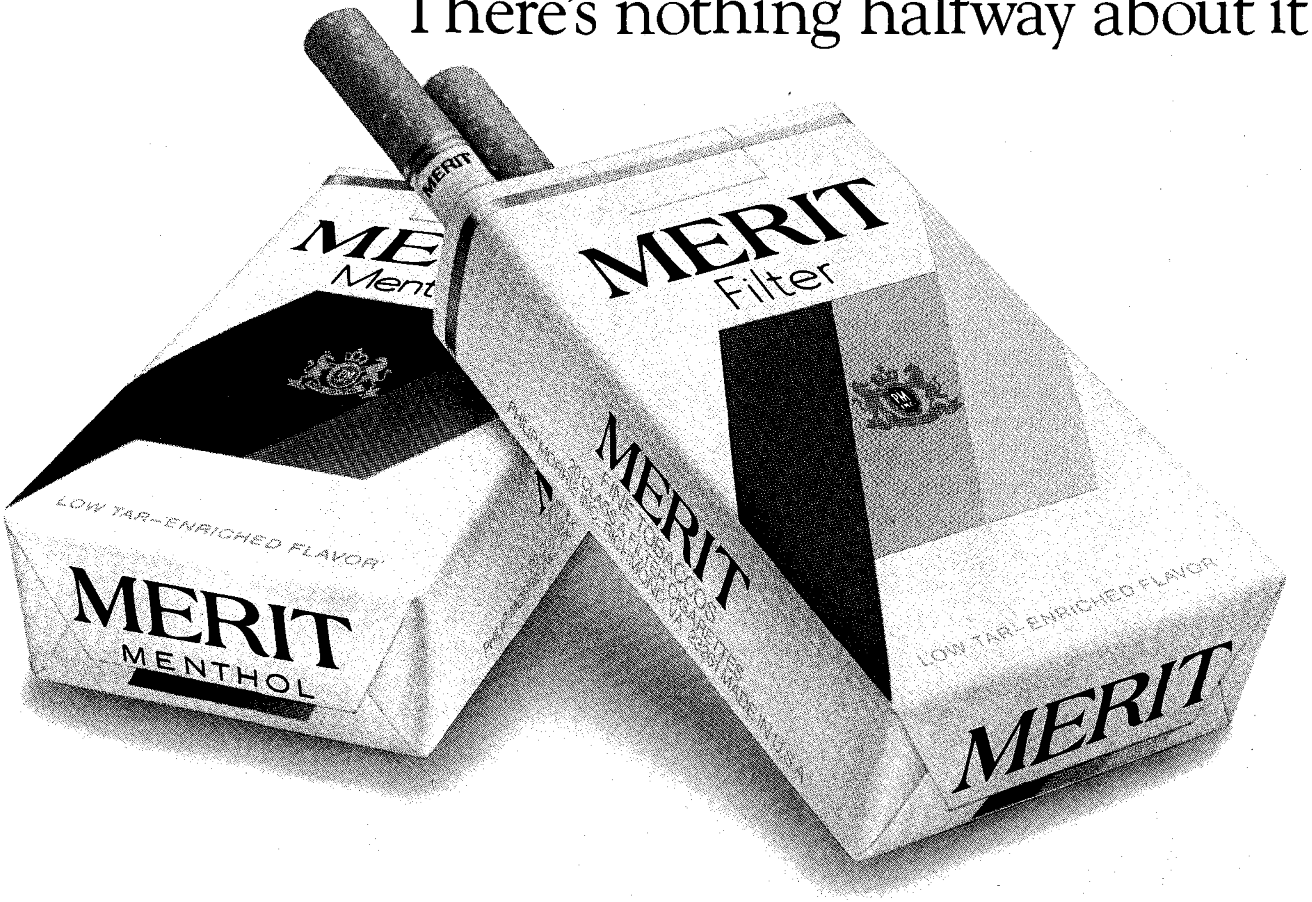
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FRENCH RESTAURANTS

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KNOWING GOURMANDS HAVE REASON TO SULK a little in our town's temples of serious French cooking. After five months and 81 meals spent reassessing the grand French restaurants of New York, I find not a single candidate for *la crème de la crème* without flaw. And at $120 for two with the humblest wine—up to $200 for oenophilic joy—that's cruel.

What a time of sweet innocence it was eight years ago when I last rated Manhattan's best French dining rooms one against the other, weeping over the "steep lunch tab" of that day—$14.95 at La Côte Basque, now spiraled to $24. "New York's best restaurants are frozen in amber," I complained (March 3, 1975), fresh from the wondrous sensory bombardment of the "restless young Turks of France." "Where," I challenged, "is the New York French restaurant bold enough to give us scallops in caviar butter, a spinach purée laced with pear, turnips in some bold new dress?"

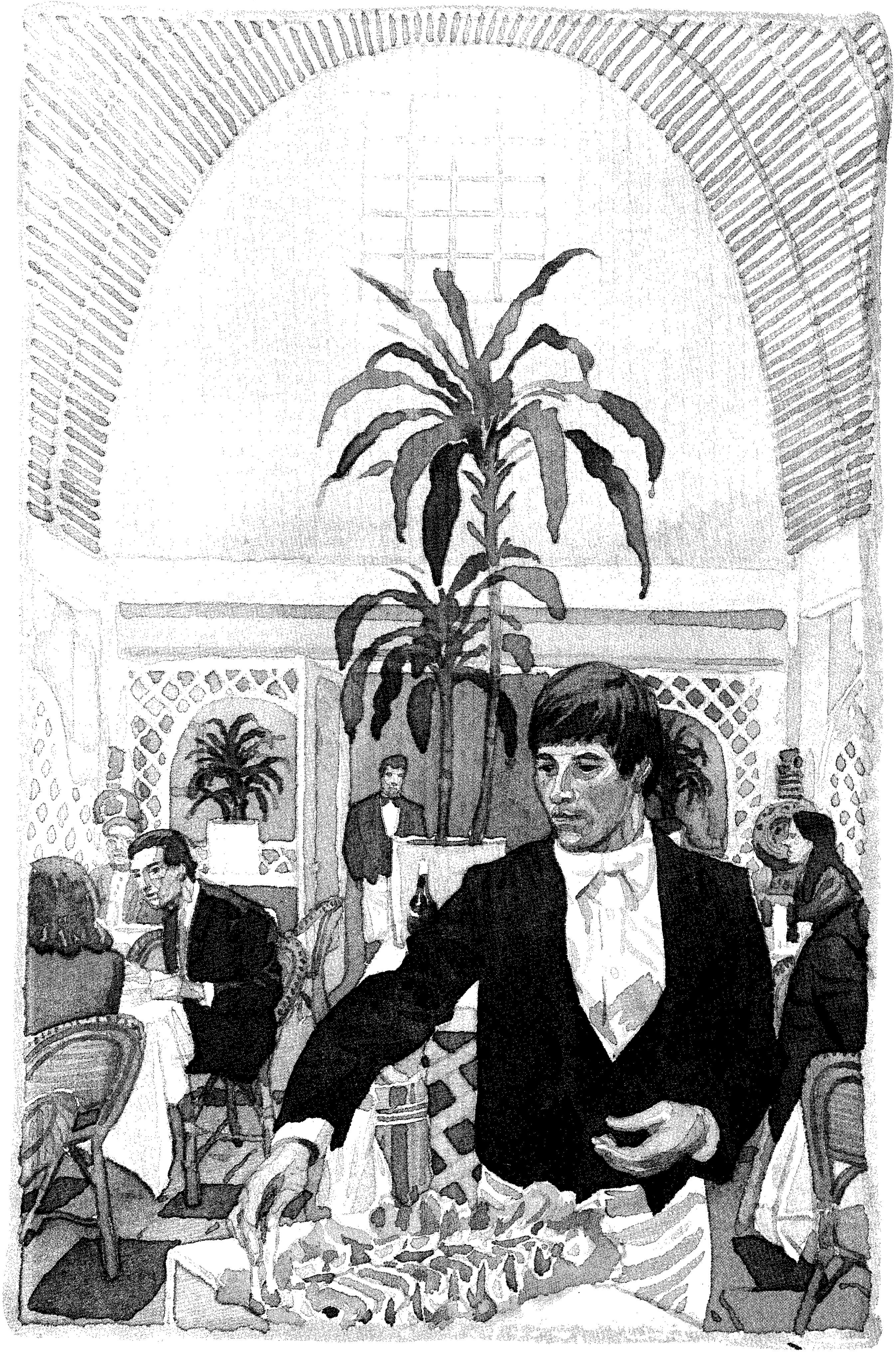
Answered prayers. The decade has unleashed torrents of caviar butter, an avalanche of pear-studded spinach. The turnip has a new lease on life. Our veins pump beurre blanc. The kiwi murks, relentless. For every triumph, a dozen sins have been committed in the name of nouvelle cuisine even as cobwebs gather on a creaky corps of old-world chefs.

Narrowing the field, defining the category, was highly subjective. Le Veau d'Or, La Gauloise, La Petite Ferme were excluded as bistros. The Quilted Giraffe, Chanterelle, the Four Seasons, La Tulipe, Vanessa—all restaurants I love—seem American to me. The Palace went into limbo with chef Michel Fitoussi's transit to 24 Fifth. Positive stirrings at the Parker Meridien and the Inter-Continental spotlighted their restaurants, the Maurice and La Récolte. At the Westbury's Polo, protégés of Roger Vergé's from the three-star Moulin de Mougins, north of Cannes, are stunning the food-world avant-garde. But Polo is too young to rank, though already quirkily splendid.

Here they are, in order (best first), the top twelve of the twenty contenders. Joy in the mouth is highly personal (symbolized here by 💋) . . . great dining a subjective judgment. Nouvelle, *ancienne, grande,* grandmotherly—it doesn't matter. Great interior design, comfort, a splendor of blossoms, even a vulgar setting that makes good theater (symbol: 🌹) and service that's professional and interested (symbol: ♥), all affect the pleasure quotient (💋💋💋💋 equals the best in town, 💋💋💋 is wonderful, 💋💋 very good, 💋 good). Great cellars are rare. Smart wine buying needn't be. Some of the newer houses, alas, seem to think they can amortize start-up expenses on wine sales alone.

The best way to get a great meal in a great restaurant is to let the chef plan a menu everyone shares. That simple fact has lead to the *dégustation* (tasting) dinner, six to eight dishes dictated by the market and the chef's daily whim. With sensitive orchestration, it can be a brilliant introduction to a chef's artistry, and occasionally an evening of divine excess.

ILLUSTRATED BY
JAMES McMULLAN



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That's because chef-*patron* André Soltner is the best French chef in New York, the rare merger of classical training, technical wizardry, dedication, and creative zest. He never stops experimenting. How serious he is. Serious enough to spend $100,000 last summer blasting bedrock to double the downstairs kitchen (after willingly sacrificing a precious dining-room table in an earlier expansion). Soltner, frugal Alsatian ... as passionate today, in Lutèce's twenty-second year—laureled, starred, celebrated—as he was at 28, just arrived from France.

Hear him carrying on about his lentil soup. You'd think he had invented the artificial heart, or, better, the cultivated truffle. "They loved it at lunch," he cries. "They went crazy." It's worth going crazy over, his ever so slightly gentrified peasant soup, a marvel of intense flavor, with crisp bits of duck cracklings afloat. Probably didn't cost him more than 10 cents a bowl (compare that with the fortune he spends on rouget, fresh foie gras, scallops with a blush of coral flown in from France). It's the kind of grandmother's food he feeds the once-a-week Lutèce regulars, the indulged faithful who haven't looked at a menu in fifteen years, almost never are fed the same dish twice, and eat better at Lutèce than you and I do.

Now and then—heaven bless our livers!—a moist crumbed pig's foot or perhaps sublime morsels of trotter in elegant puff pastry or a classic ham persillé will creep into the daily *dégustation,* an eight-course tasting dinner ($60 per person) that savvy gourmands know is the way to eat here if you're not "family." Next best: the specials à la carte. A knowing dash of vinegar accents the funky sweetness of sea urchin riding a flaky pastry caisson. A thin leaf of salmon is just barely cooked by the heat of a plate on the bottom and by the glazing of seed-flecked mustard cream on top. Salmon au lait au lard is poached in milk, still pink at the heart, with a smoky scent of bacon, ethereal and earthly. Three little scallops from France, seared in hot butter, barely cooked inside, come jeweled with snippets of tomato in a buttery cream. Tiny rougets, snatched from the heat at the precise instant they're just cooked, are herbed and moistened with rich olive oil. Thin slices of rare duck, domestic or wild, and venison and lamb arrive with homemade noodles or eggy doodles of spaetzle, wild mushrooms, fresh ribbons of cabbage, huckleberries from Oregon. Even a simple roast chicken, herb-freckled and buttery, delights the senses. André's *chef de cuisine,* Christian Bertrand, is a powerful second-in-command.

Desserts are another high. Imagine kumquat, candied but still thrillingly sour, nestled in puff pastry even more gossamer than usual. Recently a gratin of fresh orange in sabayon tasted tired. But caramelized pears in feuilletage, melting almond-custard-cream tart, nutty frozen soufflé praliné, and lemon marquise are sublime. And how I wish he'd revive his supernal sunshine orange tart.

Soltner's cellar, a few doors down the street, is rich in treasures: Lafite in 28 vintages, 22 châteaux of Bordeaux, rare precious Burgundies. For ease and economy there's also a one-page listing of more modest bottlings.

No one ever goes to Lutèce to see or be seen. The garden is pretty, the bar a gem of nostalgia, the upstairs salon not without a cozy charm, but nothing rates a paragraph in *Architectural Digest.* Since Lutèce creator André Surmain retired to Majorca, and, now, new feeding triumphs in Mougins, France, there is no iron discipline in the dining room. Though the chef's periodic rounds help, the staff often seems rushed, even brusque with strangers. It's possible to eat well at Lutèce without a major thrill (a fact Lutèce regulars won't believe) and spend $90 for two at the prix fixe ($24) lunch, $140 to $200 at dinner if you splurge. But Soltner's creativity continues to soar each time he takes his mouth to France. Visiting the great chef Frédy Girardet outside Lausanne was a powerful liberation. As good as André already is, given his unabashed love for what he does, the best may be yet to come. 💋💋💋💋 🌹 ♥

Lutèce, 249 East 50th Street (752-2225). Lunch, Tuesday through Friday noon to 2 p.m.; dinner, Monday through Saturday 6 to 10 p.m. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.).

LE CIRQUE

LE CIRQUE. IT'S A KEN RUSSELL MOVIE—HOME TO the devils of New York, jet-setters who could make it across the Atlantic on their own power if the Concorde didn't sit there begging to do it for them. Piranhas. The Reaganettes. Roone Arledge at lunch and dinner. Do they notice or care how glorious food can be?

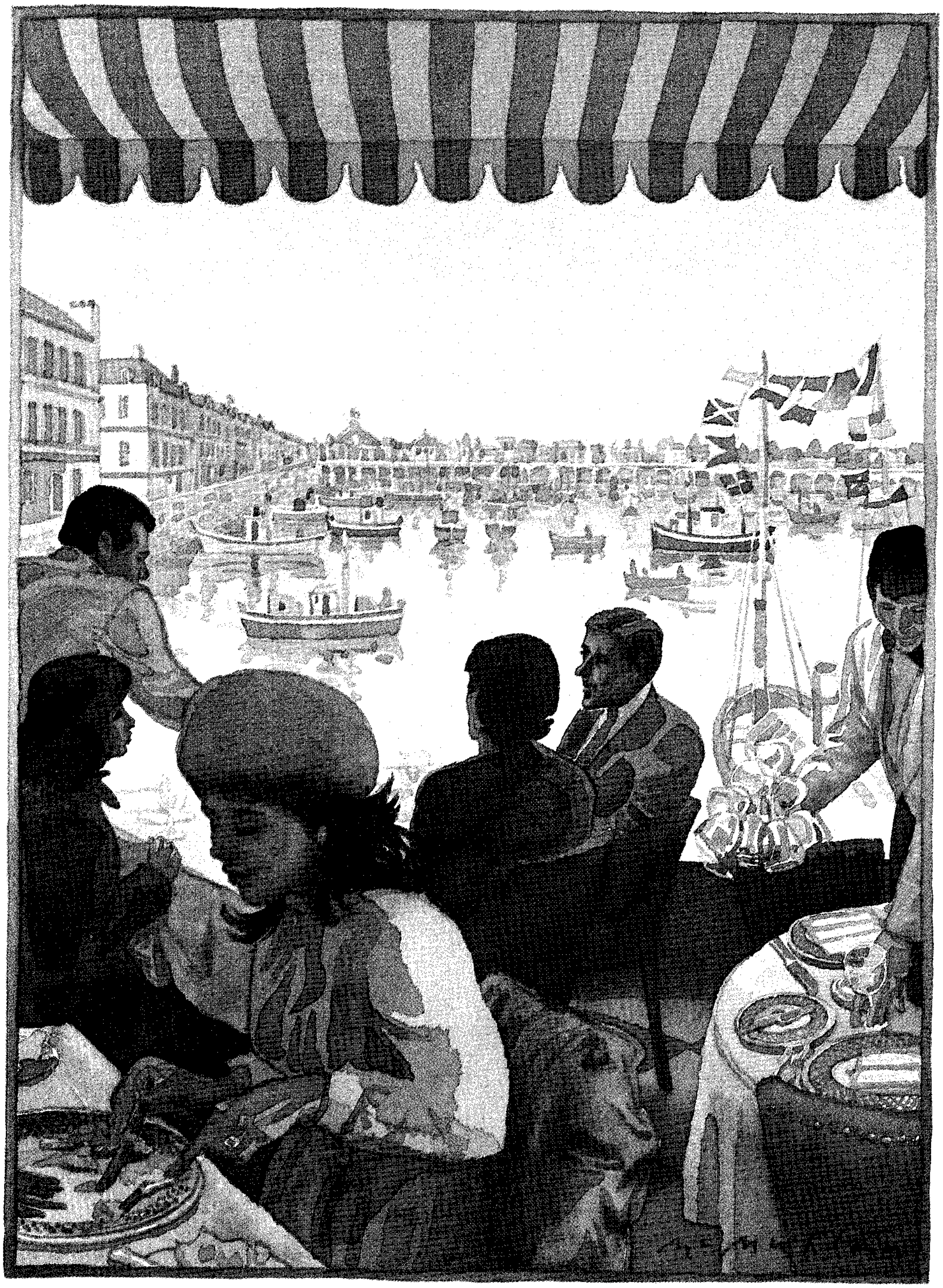
Tucked into a corner banquette, I feel safe—less chance of being eaten alive. Anonymity is impossible in this madhouse that I love; I'm getting the Sirio seduction: caviar on thin slices of tomato, irresistible country bread fragrant with Parmesan. Out comes the basket of white truffles. Inhale. Groan with joy. Admire the porcini (100 pounds eaten in four days, says Sirio). Fat white or thin green asparagus, strawberry-blond chanterelles. What bliss ... not just for food writers, but for pets, friends of pets, the three-star French Mafia, and Gianni Agnelli, complaining, "I come from Torino, Sirio, and I can't get truffles, but you have them." (Last of the season are $700 a pound, but Sirio can't resist.)

Unknown waifs sit near the bar or the kitchen playing Russian roulette with the menu ($21.75 or à la carte at lunch; easily $120 for two at dinner if you don't eat the jewels, $160 if you truffle). Not even the famous pasta primavera is listed. So *demandez nos spécialités,* as urged, or you may miss wild mushrooms on fettuccine with an earth shower of truffles shaved before your eyes, and the fuss that makes even silly

"...Savvy gourmands call for the tasting dinner at Lutèce..."

little fish sticks taste special. But foie gras is listed—velvet captured in a perfectly seared crust on a bed of caramelized endive. Langoustines poached by some genius minimalist reflect chef Alain Sailhac's courage, in the spirit of Frédy Girardet, whose visit here promoting tourism for Lausanne turned Le Cirque topsy-turvy. ("From now on," vowed Sirio, "the captains will ask, 'How do you want your fish cooked?' even if the customers think we are crazy.") In season there may be small col vert ducks, moist and full of flavor, served with a sauce marrying cranberries, currants, lemon, and orange, so splendidly citric it ought to be bottled. Tender sea scallops or lobster or moist, rare pigeon or pigeon liver and brains are served warm in exquisitely dressed salads.

Critical faculties numbed by sensory onslaught are blind to the flaws. Only later—on reflection, perhaps—do you realize that the gargantuan aged côte de boeuf was slightly too well done, the French string beans were limp, and that lovely watercress sauce overwhelmed the perfection of sweetbreads. Still, regrets may fade with dessert. The amazing Dieter Schener is in charge. His sensibility for tart against sweet is without equal. What looks like a fluff of cassis cake or an icy pink froth surprises with its bold fruit tang. There is a lush



LA COTE BASQUE

COTE BASQUE IS A STAGE SET, ITS *FAUX* TERRACE OPEN TO THE SUNNY PORT OF ST.-JEAN-DE-LUZ.

". . . Jean Jacques Rachou has rescued the legendary Côte

dacquoise; rich, moist chocolate cake; fine tarte Tatin. The poached pear with a secret heart of fresh raspberries, drizzled with chocolate and crème fraîche in a crackling candied tart, is a tour de force. Le Cirque sells soufflés as if they were doomed to extinction tomorrow, but the ultimate finale is the peerless crème brûlée. And the mignardises are worth the calories.

In the beginning Le Cirque tried to be the Colony. In the middle it found its own identity and began to be wonderful. Now on his own with talented Alain Sailhac at the stove, Sirio Maccioni is a late-blooming dynamo. He has crafted an eclectic wine list, with French depth and treasures, American prizes, and a chauvinist Italian sideshow. He's ordered new flatware and 120 heavy silver cloches for fancy nouvelle cuisine–style service, spent a fortune on silver pepper mills ("Should I give them as souvenirs or let them be stolen?" he muses), paid $5,000 just for the mold of a coffeepot he coveted 30 years ago at the Plaza Athénée. The staff's new poise reflects his seriousness. "They walk like this now," Sirio says proudly, "not like this." Demonstrating former hysteria. He only wants Le Cirque to be perfect . . . sets up an inquisition to discover why two patrons left without lunch. To ease the crush, he recently took out four tables. Of course, they come out again almost every night. Sirio doesn't know how to say no. Time to burn the tables, Sirio, and drop that nasty $2 cover charge.

"What's the best Italian restaurant in town?" people ask. "Le Cirque," I say. And it comes close to a tie for the grandest French dining too. 👄👄👄👄♥♥

Le Cirque, 58 East 65th Street (794-9292). Lunch, Monday through Saturday noon to 3 p.m.; dinner, Monday through Saturday 6 to 10:30 p.m. A.E., C.B., D.C.

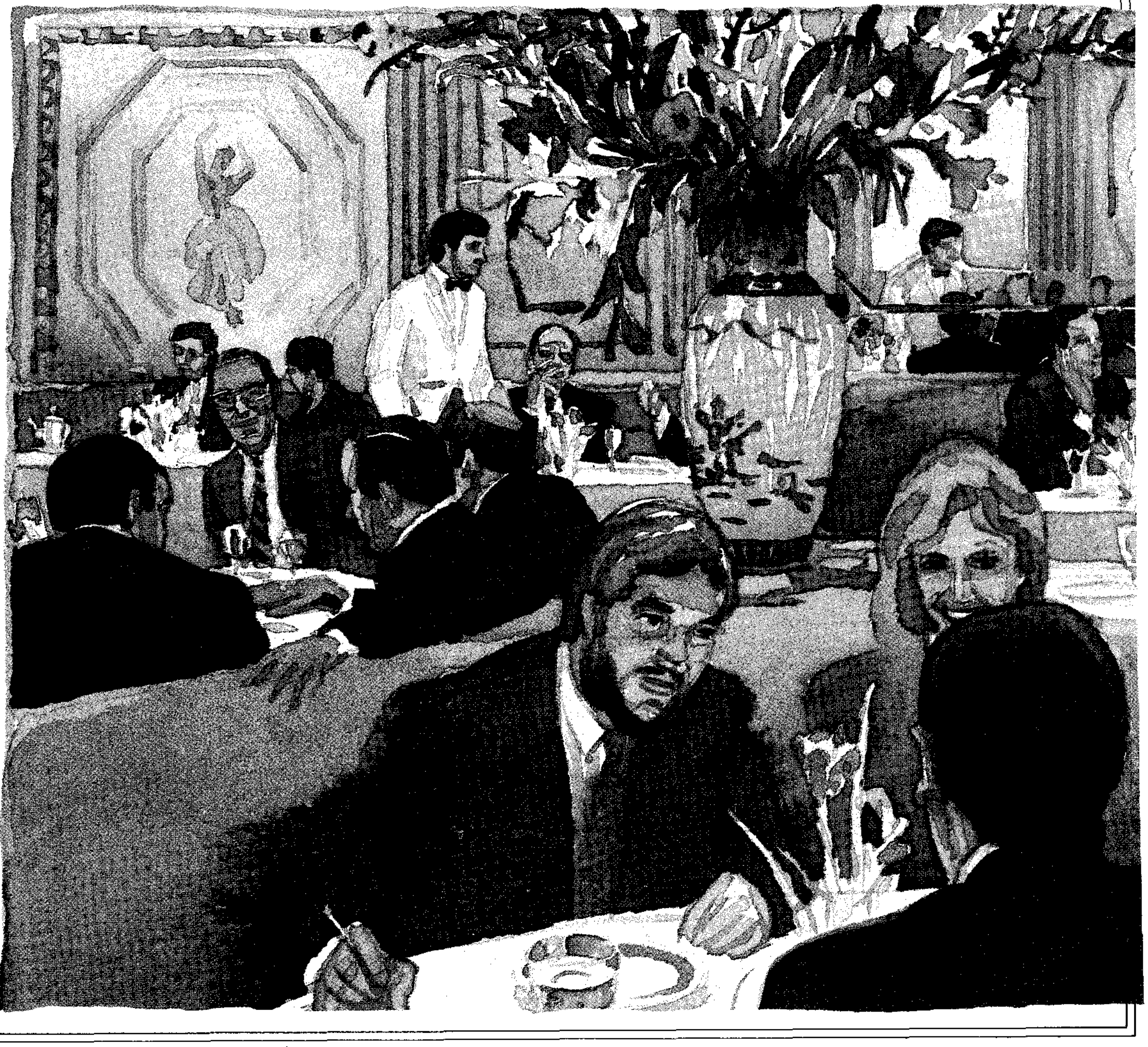
LA COTE BASQUE

NOBODY DOES WHAT JEAN JACQUES RACHOU does so boldly—his stunning art-in-saucery, the genius edible gift wrap and clever sketching. A flick of the knife turns a dribble of raspberry purée into scarlet flame stitch against pale crème anglaise. He has seized the purée and run with it, designed vegetable timbales so devious no one vegetable can be identified to take the kudos. And here at La Côte Basque he is the ultimate garnish himself: chef in toque and clinical whites striding the dining room, pausing as he proceeds to carve the inevitable veal roast, stuffed today with a gentle mustard sauce for oomph. Purists may snicker at what goes on here, but sophisticated and moneyed New Yorkers love La Côte Basque. Nouvelle riche is not my preferred way to eat, but I've loved it, too. Even when you part with $150 to feed two at dinner, it would be tough to make a case that you didn't get your money's worth.

And surely M. Rachou deserves a special Order of the Golden Lamb Chop for rescuing this legendary house, sacred

LE PERIGORD PARK

PIN SPOTS THROW LIGHT ON FLORAL CENTERPIECES, MAKING MAGIC FOR THE PARK AVENUE BOURGEOISIE AT PERIGORD PARK.



Basque, making that arthritic near fossil dance again. . .”

to the too-soon-departed Henri Soulé, the mythic host whose Pavillon carved the commandments of fine French feeding in this town for so long. Rachou has made an arthritic near fossil dance again. Happy Rockefeller, Bill Blass, Nancy Kissinger . . . that's the tony ilk hugging the walls of the Royal Alley up front, while the nicely dressed nobodies seem happy out back, even though the tables are too small for the grand china and the service is somewhat spotty. Still, how natty the waiters are in gold braid epaulets. And the theatrical stage set—painted windows open to the sunny port of St.-Jean-de-Luz—leads to a *faux* marina where you can throw bits of less than great bread to the fish while trying to get someone to pour wine.

Imported china, fast tap dancing with fancy silver cloches to keep food warm (not enough to go around), and an extravagance of flowers make stingy little butter pats (rather than block or ramekin) and tasteless bread seem even meaner. Blinded by the reflection from the golden pantie on your luscious quail, you may not notice. What a quail, impeccably cooked, fat with foie gras–and–mushroom mince, in splendid pastry wrap at anchor in a buttery blond sea beside a demi-glace drawing of a basket; the flowers are peeled green-grape halves, each centered with a pale-brown dot. My companion's feuilleté of tenderest lobster and morels in a heady cream ($6.50 extra on the $40 prix fixe dinner) has its sketch, too—more flowers in an urn. That's how it flows. Sauces intense, rich as Croesus, full of flavor . . . alas, too often cloying, lacking the dash of acid that might make them sing. Marseillaise fish soup is a superlative rush of sea flavor studded lavishly with scallops, lobster, and shrimp, with just a touch too much Ricard. Excellent lamb, salmon in a faintly sweet saffron sauce, lusty cassoulet, meticulously cooked red snapper wrapped in a crêpe under a gothic cross of shiitake mushrooms in a puddle of beurre blanc. Even a classic as clutsy as dodine of pheasant en croûte has its charms: moist bird, tasty farce, fine pastry . . . and of course that cute lamé pantie.

Wines as rich and fancy as the fare bring fancy prices greedily marked up, but there are decent options at $35 and under. And the chariot of pâtisserie totes glories for every taste: amaretto bavaroise fenced with ladyfingers, chocolate turinois strongly laced with chestnut in a rum-spiked crème anglaise, lush dacquoise, excellent napoleon, elegant chocolate cake under leaves of chocolate, wonderfully tart tangerine Bavarian, and, with coffee . . . raspberry tartelettes, melting macaroons, sugar-lacquered fruits, all of which prompts one entranced celebrant to cry, “My taste buds just jumped up and kissed my brain.”

La Côte Basque, 5 East 55th Street (688-6525). Lunch, Monday through Saturday noon to 2:30 p.m.; dinner, Monday through Friday 6 to 10:30 p.m., Saturdays till 11 p.m. A.E., C.B., D.C., MasterCard (M.C.), Visa (V).

MAURICE

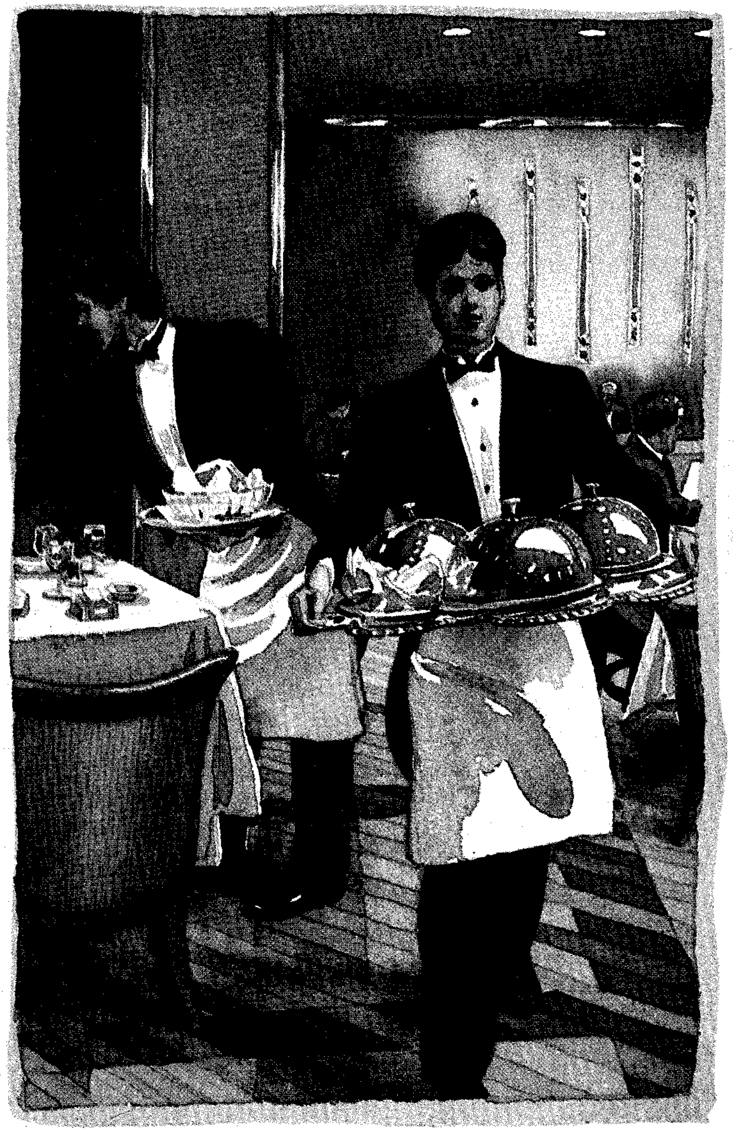
WHEN IT IS GOOD IT IS VERY, VERY GOOD, and when it is bad it's almost silly. Maurice, in the Hotel Parker Meridien—Air France's essay at a Gallic home away from home—is riding a cuisinary roller coaster. Does morale peak or deflate with the Concorde zip-overs of creative godfather Alain Senderens, brooding chef-intellect of the Parisian three-star L'Archestrate? Or has it simply taken this long for the hometown team, under Christian Delouvrier, to find its strength? Never mind. At this wintry moment the Maurice is soaring.

Perhaps the *petits amuse-gueules* could be more impressive. “It's a knish,” insists a friend from the Velveeta Wasteland, biting into the “nibbles” offered with aperitifs . . . a nubbin of meat in brioche. Still, what follows can be supernal. Delicious hot pheasant pâté in buttery layers of pastry, in a chiaroscuro of sauces—champagne and périgourdine—is served with an exquisite toss of carrot and leek strings along with truffle and imported mâche in a fine vinaigrette. Satiny rich melts of foie gras braised inside cabbage leaves are escorted by a small hill of coarse salt, another of cracked pepper. Lobster, sweetbread bits, and foie gras prowl a stunning intensity of lobster bisque. Tomato, corn niblets, snips of coriander bring an earth scent to curried mussel soup. A silver casserole gathers snails in a tasty tomato-mushroom-and-herb-scented cream.

The sweetness of delicate sea scallops as an entrée—“rare,” as ordered—balances the insolence of mustardy beurre blanc served with little *al dente* BB's of carrot and turnip. Maigret de canard—duck breast, sliced and very rare—is splendid sauced with béarnaise and Bordelaise. A request for liver “seriously rare” is honored, the sweet caramelized edges graced by a honey sauce tempered with demi-glace and vinegar. Beef fillet (small but splendid), venison (foie gras studs the wild rice), and garlicky crumbed baby-lamb chops are all savory. A kitchen capable of such triumphs ought to master the challenge of Senderens's lobster in vanilla sauce: The sauce can be too sweet, the lobster a pygmy. The saltiness of caviar cancels out the syrup of Sauternes on a poularde that should be moister. Tiny bay scallops garnishing scallop mousse are sadly dry, salmon roe somehow ruined. A whimsical spaghetti of fresh vegetables might work if the eggplant weren't unchewable.

If any napoleon is worth $8.50, perhaps this one is—crisp caramelized thins of pastry slathered with cream and berries in a raspberry coulis. My ideal dessert is citric. But the lemon tart needs a crisper crust. At times the thin apple pastry is splendid, at times not. Best of all . . . a bitterly sour grapefruit sorbet. Macaroons and truffles come with real espresso. Figure on $45 each with wine at lunch, $60 to $75 at dinner. California wines have more appeal here than young or pricey French ones, but Château Notton '78 is a fine Margaux at only $21. If you don't analyze the design elements of the room, it's pleasant enough, comfortable, spacious. But the service, though professional, is eccentric. A captain insists on speaking only French when a patron clearly prefers English. “Is it

". . .There is new splendor from the kitchen at Périgord Park;



all right?" he asks, interrupting conversation not once but twice. The chef is trotted out (unrequested), disheveled, stained, in mid-calf pants. The tip, pre-calculated, is entered on the charge chit. "Some patrons get too drunk to figure the tip" is the explanation. ◆◆◆ ✿ ♥

Maurice, Hotel Parker Meridien, 118 West 57th Street (245-7788). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, daily 6 to 11:30 p.m. A.E., C.B., D.C., M.C., V.

LE PERIGORD PARK

"IT'S THIS A NEW RESTAURANT?," MY FRIEND ASKED THE captain. Hardly. Le Périgord Park has been perched sedately on Park Avenue for years, scarcely heard from since the pastry chef, summoned to bake Patricia Nixon's wedding cake, opened Bonté Pâtisserie, the town's premier French bakeshop.

Now suddenly there's new life at Périgord Park. The pleasant peach-and-lemon-and-lime room looks the same and yet better—like a pretty matron with a discreet face-lift. Smart new lighting does it—spots aimed at the flowers on each table casting a glow kind to flesh and food and eyes. And there is new splendor from the kitchen, thanks to André Gaillard, an émigré from Le Cirque with a sense of what pleases the eye as well as the palate. His sauces are rich . . . his seasoning sure . . . his timing professional. Portions are generous, and there's lagniappe to start—cheese puffs or puff-pastry snippets; a tiny seafood sampler for regular customers; shiitake mushrooms in an artichoke heart and minced nasturtium leaves with poached quail eggs for recognized critics. There are cookies to finish, and you may feel you've had your money's worth when dinner for two, all included, runs $140. Le Périgord Park does play the game of grand with good rolls and sweet butter in a small ramekin, handsome terrines en gelée on display, amusing *pièces montées*—a pastry galleon, a cart and streetlight crafted in dough. Prompt, caring service with a flourish of pride (so what if the waiter, going for a long shot, accidently splashes water into my wine?) is taken in stride by the grown-up preppies here, businessmen in quartet—Beekman Hotel guests perhaps—and one man in a raspberry-sherbet jacket who may have taken a wrong turn on his way to the Breakers.

If you're really lucky, there will be fresh foie gras, quick-seared and crusty, rosy within, played against the sweetness of raspberry purée tamed by vinegar. And it's American foie gras, boasts proprietor Willy Krause, from a strain of ducks bred to be so self-destructive they don't know when to stop eating (force-feeding being against the law here). Since the house charges an outrageous $50 extra on the $30 to $39 table d'hôte dinner for French foie gras ($10 for American), it's good to know these masochistic native ducks exist.

Two splendid dinners, an excellent lunch, and one uneven dinner suggest that the odds of leaving Périgord Park happy are definitely in the gourmand's favor. Start with a fragrant crayfish nectar under a puff-pastry bubble; lovingly simmered oysters richly sauced and tucked into a fine puff-pastry rectangle with strands of leek; garlicky snails in cassolette with chopped almonds; exquisitely garnished mosaic of gently cooked fish in terrine with scattered shots of red berries and green peppercorns. Carefully poached lobster is sublimely sauced with fresh-basil-touched tomato. Sea scallops, "rare," as ordered, swim in luscious, rich, saffron-spiked cream. Impeccably cooked kidneys are tossed in a rich cream on fresh "just cooked" spinach. Epigramme of lamb is nuggets of meat, rare and flavorful, brushed with thyme. Game is often a daily special—fresh venison, aged, tender, and rare,

LA RECOLTE

A. FORTUNE IN SILVERWARE, A PRIDE OF CULINARY INSPIRATION, AND PRETENSION MARKED BY GAUCHERIE—THAT'S LA RECOLTE.

the chef knows what pleases the eye as well as the palate. . .”

with chestnuts and jewel beets, or delicious wild duck, sauced with just a hint of sherry vinegar. A somewhat weary pigeon and slightly rubbery sweetbreads in a fussy charlotte shape are the only serious flaws.

Except for a rich raisin-studded bread pudding and smooth sorbets (you get a triad, each in a small stemmed glass), desserts are pitifully uninspired. 💋💋💋 🌹 ♥

Le Périgord Park, 575 Park Avenue, at 63rd Street (752-0050). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 6 to 10:30 p.m. A.E., C.B., D.C., M.C., V.

LE PERIGORD

IN THE STRICTEST SENSE, LE PERIGORD IS NOT REALLY grand. Crowded with *becs-fins* paying $125 per duo for dinner, the tacky dining room seems even uglier. Astonished and proud at his new lease on success, owner Georges Briguet seems about to explode with pride, but he can’t be everywhere, and the staff is overtaxed or undertrained or both. But Georges has just flipped through swatches, ordered carpet, fabric, new lighting. A redo is under way.

And chef Antoine Bouterin’s energy and enthusiasm never falter. He’s presided over a renaissance in the kitchen; much of what he’s doing is simply wonderful to eat, lifting the pleasure quotient here for me far beyond listless cliché in exquisitely flower-banked rooms. The triumphs are often simple, almost homey . . . country cooking—but I would match Antoine’s beurre blanc against any in New York and not be surprised to find his the best. Perhaps it is innocence, perhaps it is informed calculation, but Bouterin’s cooking is straightforward. He owes a debt to the nouvelle explorers, but since he grew up surrounded by nouvelle, he seems to take it for granted. Born free, he doesn’t have to act out his rebellion. He is not obsessed with creating edible still life.

The menu (primitively translated into English) offers choucroute of salmon (sublime cabbage, salmon slightly too cooked) and veal mignon that’s not at all lifted from ennui by shrimp in escort. Foie gras ($10 extra on the $36 prix fixe dinner) is wittily flanked by tart apple jelly, and there is an inescapable warm gratin of fruit in sabayon, glazed under the salamander—nouvelties now part of the idiom. But what will thrill the senses are his confit of duck—crisp and rich, on a buttery layer of thin crisped potatoes—shrimp or lobster afloat in an intoxicating pool of fumet and butter he calls soup, and meticulous little truffled vegetable tarts napped with tangy lemon butter.

Starters: Raw salmon “cooked” with a tingle of lime and fresh dill. Soft-scrambled eggs scented with faintly briny sea-urchin roe whose spiny shell becomes a bowl for lushly intense soup accented with slivers of lime zest. That and the wild woodland mushroom pleurote—salty with garlic and herbs or voluptuous in herb-scented cream—are the surprises of one evening’s six-course $46 tasting dinner.

There is always a “bourgeois plate” of the day. One night it is rabbit in mustard cream—thin fingers of rabbit, more moist than imaginable, not at all overwhelmed by a fusillade of mustard seeds. A fan of duck-breast slices with grapes, rare, amazingly tender, is rivaled by a similar fan of pheasant—again richly moist, with a crunch of buttery cabbage. Sadly, an attempt to offer crustier bread failed. Bouterin hopes soon to bake his own. Butter is indifferently served in small pats on ice. And what ought to be salad glory—arugula, radicchio, endive—is invariably reduced to sog.

Antoine Bouterin is not a *pâtissier,* but that hasn’t stopped him from tackling dessert. From the kitchen now come warm poached fruits in berry coulis and classic crêpes wrapped around a pouf of soufflé. And the dessert cart reflects his passion—an amazing balancing act of huge jars, and platters starring homely fruit tarts: apple, pear, and plum, not too sweet, utterly delicious (you long for a dab of crème fraîche); and fruit: stewed fruit, poached fruit, lovely fresh fruit. Not grand at all, but wonderful. 💋💋💋

Le Périgord, 405 East 52nd Street (755-6244). Lunch, Mon-

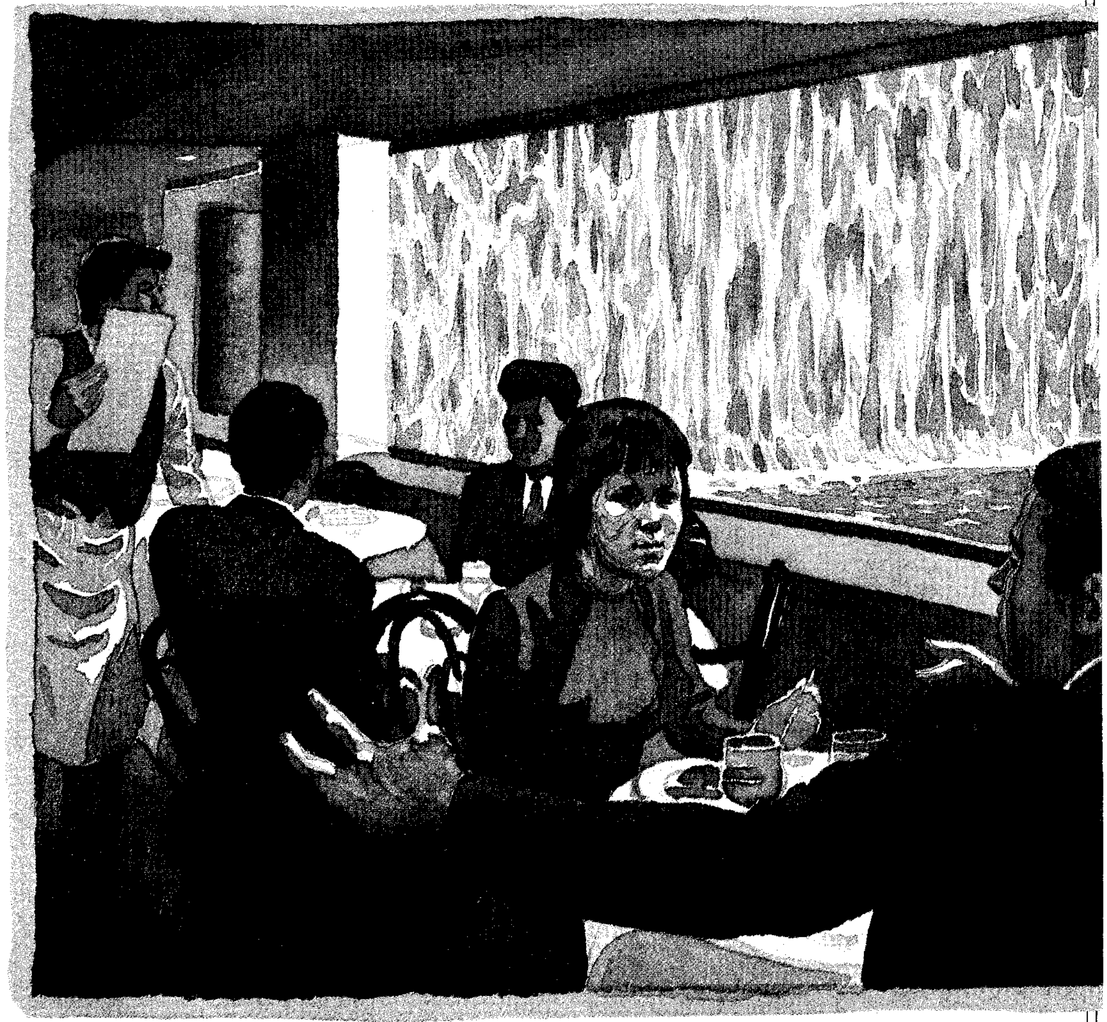
CLAUDE’S

HARD-EDGED SILVER AND BURGUNDY FLASH MAKE A SPIFFY SETTING FOR THE DRAMA OF DINING AT CLAUDE’S.

". . . Conspicuous spenders and second-time-around nubility

LA CASCADE

DINNER NEXT TO LA CASCADE'S GLASS-MUTED WATERFALL CAN BE DIZZYING, EXHILARATING... OFTEN DELICIOUS.



day through Friday noon to 3 p.m.; dinner, Monday through Saturday 6 to 10 p.m. A.E., D.C., M.C., V.

LA RECOLTE

MONEY CAN'T BUY LOVE, BUT IT PAYS FOR handsome octagonal silver service plates, two-tiered silver compotes, imported sauce spoons, silver sorbet keepers on a rolling chariot, and a costly flash of crystal and gold leaf. Happily, beyond such glitter and a measure of awkward pretension is real talent in the kitchen. La Récolte, only ten months old, deb of the year, is already impressive.

The pace of the kitchen can be slow, giving you time to discover your name printed on the silk-robed matchbox, time to drink more wine than is wise. The dashing young men in cutaways mimicking *le grand service* may seem gauche, hopelessly American . . . to your amusement, perhaps, or to your annoyance. The maîtresse d'hôtel, white-suited by day, rustles in ruffled black taffeta off white shoulders by night—between *Gone With the Wind* and the senior prom in New Rochelle.

Balanced against innocent foolishness is the sheer perfection of each table setting, a house determination to please, menus translated into English, a wine list that is knowledgeably eclectic but surprisingly reasonable, with a fair selection of half-bottles and fine wines by the glass. He may mispronounce French, but the waiter waits patiently, trained not to interrupt a conversation for anything. A rare and welcome benediction. Even before you see a menu, chef Patrick Pinon sends an offering, a serious dish in miniature—seared foie gras with pine nuts or a whole baby sole in caviar-dotted cream, arranged as if by a jeweler on a small silver octagon.

Early on, fate kissed La Récolte, drawing the attention of moneyed foodniks. In the beginning came Roger Yaseen, powerful sachem of the gastronomic society La Chaîne des Rôtisseurs, whose fussy demands can drive chefs to stick pins in his effigy or to turn cartwheels brilliantly. Artists need patrons and appreciators, after all. Yaseen orchestrates my first meal, demanding a rerun of last week's special salad of chanterelles, judging and rejoicing. "It isn't often someone *attends* to a fig," he observes as a willing *garçon* offers crème fraîche two ways, with sugar or without, after a spectacular lunch of grassy snails with bits of pork and vegetable under a pastry bonnet, oysters napped by a fragile vermouth-scented cream on a nest of fragrant seaweed, mousseline of skate studded with morels in tangy sorrel sauce, an excellent filet, with marrow piled on toast—a triumph that not even an oafish plum tart or too sweet sorbets could blur.

In the next few meals—lunch entrées à la carte are $18 and up, plus a daily chef's menu of three courses for $25 . . . the same prices, more choices at dinner—triumphs outnumbered the stumbles, except for a tendency to oversalt or overreduce many sauces. There's a divine marriage of crayfish, saffron, *move in for dinner at La Folie, and everybody dances. . ."*

and eggs in a coddled scramble. Chilled consommé with orange zest. A meaty little crépinette, humble veal-and-lamb burger by flavor transformed. Bass "rare," as ordered, with imported marsh greens. Delicious lamb, with roasted whole garlic cloves. Since the menu evolves with the season, winter now brings cream of oyster soup with sea urchin, frogs' legs and foie gras in puff pastry, breast of quail, goose confit, venison with two sauces.

Bizarre dessert creations, some of them seductively good—Tia Maria–flamed pineapple with vanilla ice cream and fresh-cracked pepper, orange in a gratin of sabayon—now compete with more conventional fruit tarts (lush orange, excellent pear Bourdaloue) and good chocolate cake. The silver goody dish totes delicious little cream puffs, prunes stuffed with almond paste, and truffles from Krön.

La Récolte, 110 East 49th Street (421-4389). Lunch, Monday through Friday 11:30 a.m. to 3 p.m.; dinner, Monday through Saturday 6 to 11:30 p.m. A.E., C.B., D.C., M.C., V.

CLAUDE'S

CLAUDE'S IS WHERE PASSIONATE GOURMANDS CELebrate artistry over precision . . . the dream sometimes realized, reality ofttimes taxing. Yet I would rather linger here getting sloshed in the extended caesura between courses with the promise of some transcendent sauce than settle for mere competence in the classics elsewhere, delivered promptly by unshakable professionals.

Like a gun-shy thoroughbred, Claude is gifted, but at times he balks even in what looks like a perfectionist chef's idyll—dinner only in a spiffy space that holds 60. He needs a strong second in his closetlike kitchen and perhaps a policy that strictly staggers arrivals. Even so, where once was clumsy anarchy, the dining-room staff seems surer now—ingenuous perhaps, but warm. Gently priced offerings have been added to an intelligent, appealing wine list with a good roster from California. The hard-edged sleek of burgundy glass and mirror was a legacy Claude inherited here, and except for a dissonant accent or two, it makes an oddly pleasing mew to dine in.

You sip aperitifs and order. A delectable little cheese tart arrives. Then, if you are a special friend of the house, a second CARE package dispatched from the kitchen—triangles of lush foie gras and fine terrine set in a star—dulls savage hungers if the wait extends. Elsewhere tempers may fray, but, foie gras'd and getting high, we are primed for whatever blessing follows. The best-fed snails in the world lurk in a haunting garlic-and-herb-spiked cream. Lobster rounds unerringly poached perch on thinnest slices of avocado ready for the counterpunch of raw tomato sauce, a complication that works. There is Claude's celebrated bouillabaisse, and his delicate sweetbreads, exquisite veal, pristinely poached red snapper with nubbins of marrow in an intense red-wine sauce; a perfect little buttery lobster, tender medallions of venison on lovely pear purée with spaetzle, and quail in a mythic sauce. The $45 four-course dinner includes crisp greens tossed under tangy vegetable threads in vinaigrette, a choice of cheese, mostly goat, toasted crackers, and dessert—a palette of intense and smooth sorbets on a puddle of raspberry coulis, a jewel-like frozen soufflé, fruit tart with the sheerest coat of pastry cream, or wondrous puffs of profiterole with a melt of intense hot chocolate. The seven-course *dégustation* is $60. And special dinners ordered in advance provoke Claude to divine excess.

There are missteps—too salty sauces, dumb little quenelles intruding on fine tournedos in a Madeira-spiked glaze, stock that's too reduced in a soupe des pêcheurs. But the highs win. Claude could find a way to disarm the house—perhaps an offering of some lush terrine, a second appetite-calming giveaway standing by, always ready—so that no one goes berserk in case of delays. Life is aleatory, but I'm still betting on Claude.

Claude's, 205 East 81st Street (472-0487). Dinner, Monday through Saturday 6 p.m. to midnight. A.E., C.B., D.C., M.C., V.

LA FOLIE

AGAINST ALL PREJUDICES, LA FOLIE PERSISTS IN pleasing, its parts infinitely superior to its whole. *Grande cuisine* in a disco is always a conflict. Is it possible I actually like the gaudy flash of malachite and kelly green, the dour mock–van Dongen women? Well, I could do without the polyester napery and the neon phallus in the loo . . . but La Folie's unabashed vulgarity is a welcome relief from safe beige and red velour.

Mixed competence and a tendency to fall apart under stress mark the staff. Greetings at the door can be slow or nonexistent, creating a cranky crush on Saturday night. The wine list is indifferent to economizers—only four Bordeaux reds under $39, lots of pricey treasures. But the three-course $22.50 pre-theater dinner (up from $15 just two and a half years ago) is a magnet for affluent gray panthers of the neighborhood. Conspicuous spenders and second-time-around nubility move in for the four-course $37.50 dinner (you can order à la carte). Then everyone dances: brides, sweet sixteens, women with each other, office seducers, one blissed-out septuagenarian duo gracefully in sync.

Bernard Norget can cook. But he's discouraged. He's just dropped two real triumphs from the new à la carte lunch: his fine confit of duck by garlic obsessed on a thin layer of crisp and buttery potatoes and his gourmandise sampler of impeccably cooked kidney, succulent nubbins of sweetbread in pastry, and thick, sublimely rare liver wreathed in sweet caramelized shallots. La Folie's claque aren't likely to appreciate heavenly offal. They love chubby snails with puff-pastry hats, garlicked and good; plump, carefully poached oysters richly sauced and dotted with caviar; delicate scrambled eggs in the shell, crowned with caviar; intoxicating mussel soup. Between hors d'oeuvre and bird or roast comes a small seafood course—perfect lobster (though not thermidor, as advertised), pristine sole belle meunière, or seafood in an artichoke heart tastily smothered in old-fashioned Mornay. Alas, the lobster bisque is strangely sweet, and veal scallops (not mignons, as listed) taste of raw calvados. The captain is sorry he forgot to specify "rare," and the venison is inedible. Beef en croûte is a dish that might best be abandoned, and wild duck is too tough to struggle with.

Dessert tends to soothe the ravaged soul. How wonderful to find an aristocratic savarin, a perfect raspberry or fig tart (much better than the clumsier pear embedded in cakey dough), and homemade ice cream in a crisp, delicious pastry tulip. All it would take to rescue chef Norget from his gastronomic schizophrenia, I suspect, would be a mouthing of gourmands demanding his best.

La Folie, 21 East 61st Street (765-1400). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Thursday 6 p.m. to midnight, Fridays and Saturdays till 1 a.m. A.E., D.C., M.C., V.

LE CYGNE

LE CYGNE HAS SAILED INTO A SPANKING-NEW space—a soft-pastel evocation of a houseboat in its somewhat jerry-built post-modernist touches, with pale painted impressionist gardens behind teal velvet banquettes. Upstairs, downstairs, both are equally charming, even romantic, to the affluent motley crowding in here: mostly proper bourgeoisie, and one Thursday a table that might have been celebrating the fourth anniversary of a cement-block factory in New Jersey. One man's ring was kissed twice.

Alas, like La Grenouille, Le Cygne has been showered with stars, overrated for its superior mediocrity. The fare can be as unthrilling as a well-cut cloth coat. Of course, some people wouldn't dream of wearing anything else. But these are Blackglama prices: $25.50 for the prix fixe lunch, the $42.75 dinner, larded with extras, easily $150 for two.

Taking advantage of instant recognition one lunchtime, I asked for an assortment of terrines; all of them were pretty, most of them bland or flawed (too much olive, too dense rabbit). Only the céleri rémoulade was a real triumph, followed by a feathery quenelle listlessly sauced, a paprika'd near mush of anonymous fish, and liver cooked beige clear through in an unskilled effort at "rare." There *are* dishes I'd be happy to eat again: astonishingly juicy poularde in an elegant, classic velouté; crisp duck smitane sauced tangily with sour cream; impeccably cooked scallops with strands of leek, carrot, and truffle in a faintly saffroned butter-enriched broth. Gamy venison no one else liked did please me, with its heart-shaped turnip slices, wild rice, and pleasant chestnut purée, though the sauce tasted fiercely salty. And more of the crisp and melting pancakes of potato julienne would relieve the stupor of so many dumb purées, add luster to the inevitable veal-on-wheels. Desserts need a breath of fresh inspiration, too.

Le Cygne, 55 East 54th Street (759-5941). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Thursday 6 to 10 p.m., Fridays and Saturdays till 11. A.E., C.B., D.C.

LA CASCADE

AT LUNCH LA CASCADE DOUBLES IN SIZE. AFTER dark a duo of bag people claim a spot near the waterfall's rushing roar in the concourse of the Olympic Tower. Votive candles flicker in the modest dining room below, with its photomontage of Monet's Giverny—not really grand, but the kitchen has very winning ways.

Try the aspic-jeweled molded fish and game that are the *garde-manger's* media—rose-pink quail, boned and deliciously stuffed, even its green-grape "eggs" painted with port jelly. Delicate fish mousse is molded inside thin layers of salmon for a fine ballottine. A terrine of pork and another of sweetbreads are remarkable for texture as well as taste. Lightly poached shrimp are tossed with vegetables parisiennes and a lush mayonnaise. At one almost secluded dinner, the staff does handstands to please. Impeccably cooked scallops under a toss of leek strands are laced with a splendid beurre blanc in crisp feuilletage. Port gives a touch of sweetness to a ragout of ever so gently poached lobster. Morel-strewn cream graces moist poularde. Only the venison, dry and too cooked, fails to please.

Surprisingly, even though La Cascade is the godchild of Guy Pascal's pastry shop, Délices La Côte Basque, the dessert more dizzying than the waterfall is a nutcracker coupe—a deep melt of chocolate on chocolate-chocolate-chip ice cream with crisp halves of walnut. A second dinner—equally attentive service, equally near solitary—begins on a high. For lack of the menued brioche, chef Xavier Leroux offers swiftly seared foie gras, pink at the heart, in a périgourdine sauce that could use a dash of vinegar. With reasonably priced wines from a very limited list, and entrées at $14 to $22, dinner for two, everything included, may run $100 or more. The three-course $19.50 pre-theater dinner, including coffee, is served from 5:30 to 8 P.M. Lunch (coffee extra), at the same $19.50 prix fixe, perhaps $80 for two with wine, tax, and tip, is less ambitious and very popular, the service polite but detached.

La Cascade, 645 Fifth Avenue, enter on 51st or 52nd (935-2220). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Friday 6 to 10:30 p.m. A.E., D.C., M.C., V.

LA GRENOUILLE

WHAT KIND OF MOUTH FAILS TO APpreciate the highly sung charms of La Grenouille? The mouth that doesn't care what fashionable other mouths are dishing up on red velvet banquettes. The mouth that celebrates cuisinary thrills on the high wire more than simple French classics. My mouth.

If the competition weren't so shaky, eccentric, dowdy, heavy-handed, and fleetingly perverse, La Grenouille, seemingly in a wintry downhill slide, wouldn't make this Gallic Super Bowl. Where once one could count on no-thrill classics impeccably done, now what punctuates the yawns are complaints—salty sauces, overcooked sole, juiceless chicken, duck doomed by dehydration, lobster bisque as tacky as Elmer's glue. And one night in late fall (at a table in the far

La Grenouille? The mouth that celebrates cuisinary thrills. . ."

reaches of Siberia) even the exalted flowers are wilted.

The stylish Gisèle Masson, who undoubtedly cares, and her son, the proud Charles, still have loyal Seventh Avenue à la mode in the royal pews up front, and it's easy to analyze why the philosophy is frozen in time—an epitaph to the late Charles *père,* a master restaurateur, perhaps in his time the town's best. Except for those few shockingly wilted blooms, the costly sweep of flowers is as spectacular as ever. And the menu sends shivers of déjà vu—not only the typeface of the old Pavillon but a mirror of its culinary notions, except in price: $26.75 prix fixe at lunch, $45.75 at dinner, with such runaway hysteria as $15 extra for steak or lamb, $6.75 for billi bi (a soup exploiting perhaps $1 worth of mussels). The wine list is a high-priced challenge.

Even so, I can see La Grenouille's charms. The sparkle, the freshness of spring, the pleasant faces of the patrons. The hors d'oeuvre sampler impresses with smartly dressed crescents of cucumber, zesty ratatouille, fine céleri rémoulade, a decent terrine, bass cooked the way bass was cooked before the Young Turks of France seduced our senses. A dash of vinegary mignonnette sauce served with pungent Malpeque oysters is just what it takes to liven wimpy potato salad next to the saucisson chaud. Delicious frogs' legs, tiny and herbed, and a classic rich sweetbread gratin please, as would the homey potato, pork-lardoons, and tiny shallots tossed with a braised chicken if only the bird were not overdone. Sole only slightly too cooked at lunch (with a heady mustard hollandaise) was not quite fresh at a dinner, and a lush hazelnut-and-truffle-scented lobster salad, though it was lovely, could not be worth the extra $28.

Canadian pudding is "the dessert of the moment" cited in a popular English-language daily, but the moment comes only once a week. Celestial Grand Marnier sauce does not obscure the humbleness of apple tart or a tasteless pear-mousse cake. The lemon sorbet is sweet, too sweet. Macaroons may be stale, but thin slices of chewy Florentine cookies are irresistible. 👄🌹♥

La Grenouille, 3 East 52nd Street (752-1495). Lunch, Monday through Saturday noon to 2:30 p.m.; dinner, Monday through Saturday 6 to 10:30 p.m. A.E., D.C.

THE SECOND TIER

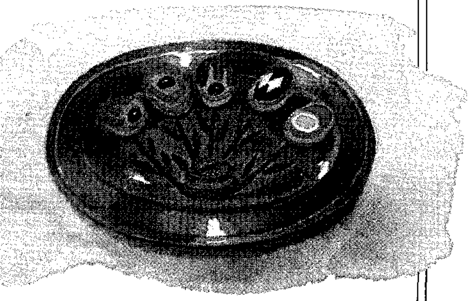
BRAZIL IN NEW YORK. OBLIGATORY FEEDING STATION ON the South American jet stream. See the plumed parrots of Manhattan in couture spangles and cocktail chapeaux. Saturday-nighters tugging for tables at ten . . . six on a banquette designed for four, taxing the reach of the agreeable captain in gray blazer. How impressive that Tucano can feed us so well in the heat of the crush.

The menu's borrowings are eclectic French, reflecting the Jean-Claude Pujol input into this feverishly fashionable merger with Brazil's nightlife ringmaster Ricardo Amaral. Give us Rio, they asked designer Adam Tihany, and he did: lush jungle greenery, portraits of gaudy toucans, even giant Jujyfruit sconces . . . a banana, a strawberry. Beyond merely playful. Guess I'm too stodgy. Much as I love the adjoining disco, for dining I need a measure of serenity. Even so, a frantic dinner early in fall is most impressive. Two winter dinners are less winning—moist and crisp duck is not so carefully cooked, the tart raspberry garnish is reduced to tackily sweet raspberry preserves. Alaska salmon is neither "rare," as requested, nor tasty. A lush nest of lukewarm salad greens in a nicely nutty vinaigrette is flawed by tough frogs' legs. And liver is stringy and tough. But thin scallops of veal are lemony and good, pheasant is splendid . . . field greens with a soft poached egg are a sensual surprise. And sole woven with orange and green noodles, à la Troisgros, is delicious, especially if you've never encountered the original.

Desserts tend to be sweet, and a soufflé is strangely hollow in the middle, but the lemon-mousse cake is a delight, as is a fine cheesecake with lightly glazed clementines. You can always disco the calories away. 👄♥

Tucano, 333 East 60th Street (308-5353). Dinner, Monday through Saturday 7 to 11:30 p.m. A.E., C.B., D.C., M.C., V.

ONCE A MODel of classic control, La Caravelle's kitchen has relaxed. Eight years ago the Fabergé of jeweled hors d'oeuvrerie, its luster is dimmed. Terrines can be rubbery and tasteless; over-



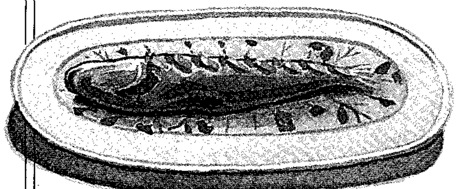
"…Though its luster has dimmed and its kitchen has relaxed,

processed mayonnaise, an oily slick; hard-boiled eggs, tinged with green. But great explosions of fresh flowers distract from a creep of age in a room that was never really graceful. Time and perhaps fading fortunes have blunted the daggers of Caravelle's mythic *haut snobisme*, but host Robert Meyzen's sarcasm can grow nastier as the night goes on. The poularde arrives whole, to be carved tableside. The breast is so dry we ask for some dark meat. "Shall we bring you another chicken?" he says with a grimace.

Two evenings at dinner—entrées $22 and up (two, with a $28 red, a half-bottle of muscadet, and a soufflé, spend $180)—are not without delight. Escargots en surprise are a fine mix of snail and artichoke in a powerful sauce. Lush crabmeat picks up real pizzazz from cognac-spiked Louis sauce. And the soufflé praliné glacé is wonderful, though most pastries are not.

Lunch with a fiercely discriminating food-world authority, determined to show me how good La Caravelle can be, is disappointing for us both. Still, it's good to see how speaking French brings out the wit and charm of co-owner Roger Fessaguet, who's doffed his apron to share the dining-room chores. Número Uno, minty lime-touched champagne and vodka, can't help but create a positive mood. And, yes, textured rillettes of salmon, studded with smoky ends of the fish, are oddly pleasing. We share a good classical rendition of parsleyed ham in jelly and large chunks of lush poached salmon with chopped red and green pepper in vinaigrette, simplicity sublime. Alas, kidney sautéed whole at our request is ineptly cooked. Venison is weary in a stultifying goo, and tasteless paupiettes of salmon aren't helped at all by a dowdy Dugléré sauce.

"Bring me a salad of mâche, radicchio, and endive," my friend commands, assuming (correctly) that the house stocks all three, then finding a creamy Roquefort under the smart Lucite cheese house. Splendid chocolate mousse is deep and bitter. Almost everything else is too sweet, though excellent palmiers and chocolate doodads among the petits fours are irresistible.



La Caravelle, 33 West 55th Street (586-4252). Lunch, Monday through Saturday 12:30 to 2:30 p.m.; dinner, Monday through Saturday 6 to 10:30 p.m. A.E., C.B., D.C., M.C., V.

REGINE'S

REGINE BROUGHT THE NOT NECESSARILY SANE IDEA of serious French dining in a disco to New York, exploding on the scene with the celebrated Michel Guérard as chef-coach. The lame, the senile, and even non-dancing gastronomes came to taste. And especially if you were a dancing fool (like me), the slick black-and-silver Art Deco den did seem a dim and romantic place to dine. Michel Guérard is gone now. And so are most of the jet-setty hemophiliacs and the social tigresses of tony Manhattan, except when Regine herself lights for a while. Money is all it takes to walk in the door. But a real effort is warming to revive the kitchen under chef Jean Claude Coutable—formerly of Chez Pascal.

Saturday night. The joint is jumping. Regine's husband, Roger Chaoukroun, arrives with a squadron of pals. They are served at once while everyone else nibbles fingers and soggy bread. Finally, silver cloches are lifted and … well, it's not bad at all. I mean, you're really not going to be *that* serious about melted goat cheese with candied leek on radicchio in this cacophony, are you? Of course, the tariff is serious. Count $150 a couple, all included. Not much can go amiss with caviar on fragile scrambled eggs. Hot duck-liver pâté is very tasty ($3.50 extra) on the $34.75 prix fixe (a short menu for pre-theater folk is only $19.75). Split broiled breast of baby chicken is splendid. No-taste sole is woven with two-color noodles in a lovely sauce. Avoid heavy-handed fillet of lamb en croûte. Sweetbreads with crayfish and an artichoke mousse are better. "Designer food" this is. The grande assiette of fruits and sorbets is not what it was … but it's still lovely.

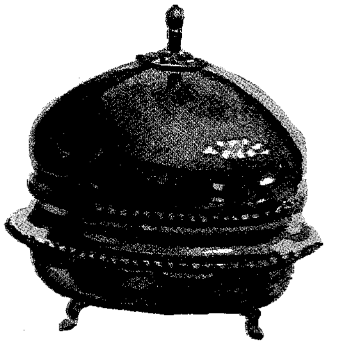
The exquisite calla lilies used to be real.

Regine's, 502 Park Avenue, at 59th Street (826-0990). Dinner, Monday through Saturday 6 to 8 p.m. (pre-theater) and 8 p.m. to midnight. A.E., C.B., D.C., M.C., V.

LE LAVANDOU

LE LAVANDOU IS THE WAN STEPCHILD OF LA COTE Basque. This is the narrow, crowded atelier where Jean Jacques Rachou perfected his rococo style before adding La Côte Basque to his empire and moving crosstown, leaving sous-chef Peter Koehler in charge. We have seaside squiggles on the walls here, everything brightly lit, the same giant Villeroy and Boch plates that Rachou favors (here hanging over the edge of too small tables pressed close into captive intimacy) and the familiar drawings in bicolor saucery. But, oh dear … the mouth knows the difference.

Hors d'oeuvre variés straight from the fridge are so cold they stick to the plate. Copper casserole of seafood ($5.50 extra on the $30 prix fixe dinner) is a swim of tight, tasteless shrimp and overcooked scallops, a Toyota to La Côte Basque's powerful Mercedes. The fish soup might have started from the same recipe. It has the same perfume but one-third the pow. The hen in a fine champagne sauce is cooked too long … the duck, with its stale, fat smell, cooked too far ahead. The daily paupiette wraps innocuous fish around insipid mousse, and the sorbets are icy and sweet. With today's exaggerated inflation, Le Lavandou may look like a bargain. Its fans are loyal, often booking the house full a day ahead. And if you order a bold pea soup, the handsome and tasty terrine of crab, the good cassoulet or well-cooked kidneys, moist chocolate cake and sublime hazelnut ice cream, and perhaps splurge on a Château Cos-Labory '75 at $30, you may feel indulged—till the busboy starts stacking and



two evenings at La Caravelle are not without delight. . .”

scraping under your noses, that is. 👄 ♥

Le Lavandou, 134 East 61st Street (838-7987). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday to Friday 6 to 10:15 p.m., Saturdays till 10:30. A.E., C.B., D.C., M.C., V.

LE CHANTILLY

NOW AT LE CHANTILLY WE’RE TREADING IN THE ghostly footprints of Henri Soulé, in geography as well as in style—looking out from the bar on the First Women’s Bank, where once the rotund maître ruled Le Pavillon. Chantilly co-owners Paul Dessibourg and Roland Chenus were twigs on the Pavillon tree . . . Chenus, the last chef in the fabled kitchen, now probably given to safety-deposit vaults. Perhaps Chenus has not changed. Perhaps it’s only my mouth that’s gone on to favor greater subtlety . . . more intellectual drama.

Le Chantilly has its fans. So be it. They will savor the house’s delicate little cervelat of scallops or chicken . . . the fragile but insipid salmon mousse in two sauces, lush blond champagne and odd-tasting henna Nantua. Cassolette of lobster au whisky is old-fashioned but wonderfully zesty—if only the lobster weren’t so ornery and tough. Hard to trace the scent of saffron in an otherwise fine mussel soup. And there’s no faulting the giveaway slivers of custard tart. Except that by now they’re so boring the gesture is almost meaningless. I know that Rip Van Winkle is awake now. Witness the kiwi tart on the pastry wagon next to that velvet chocolate cake—a better choice than watery sorbets with what looks like color Mother Nature never invented. 👄 ♥

Le Chantilly, 106 East 57th Street (751-2931). Lunch, Monday through Saturday noon to 3 p.m.; dinner, Monday through Saturday 6 to 10:30 p.m. A.E., C.B., D.C., M.C., V.

CAFE ARGENTEUIL

CAFE ARGENTEUIL HAS NEVER RECOVERED FROM THE defection of chef-owner Maxime Ribera for Westchester, now Florida. Once an easy, innocent neighborhood bistro, it took on fine gastronomic airs in Ribera’s bloom, abandoning its gentle country look for a clumsy veneer of Art Nouveau. Now faded fabric flowers sit next to fresh red gladioli, a symbol of benign neglect. Argenteuil still has a loyal following basking in its solid déjà vu, the comfort of the familiar, a friendly welcome, accessible wine. They seem content with leeks vinaigrette, a cloying classic terrine, old-fashioned coquilles Saint-Jacques, piles of tight little mussels in a banal broth, cherrystones toughened in the oven under a garlicked crumb mantle, veal piled high under a listless sauce, sullen fruit tarts, spongy cherry clafouti. On a good day there may be nicely cooked bass with a zesty scattering of crisp buttery croutons and capers, a velvety mousse of foie gras in brioche, good pompano with mushrooms in a lively cream sauce, and delicious tournedos au poivre, devilishly peppered, with tasty chunks of potato. Dinner for two can easily cost $125. Rancid butter was the saddest note at a $150 lunch for four, especially sad remembering that Argenteuil rated third among *la crème de la crème* last time I handed out hearts and stars. 👄

Café Argenteuil, 253 East 52nd Street (753-9273). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Friday 6 to 10:30 p.m., Saturdays till 11. A.E., C.B., D.C., M.C., V.

RESTAURANT RAPHAEL

SOFTER HEARTS THAN MINE MIGHT JUST LET RESTAUrant Raphaël be. Let it mosey along with whatever admirers trip by. After all, it is hardly grand except in its pricing, the aggressive larceny of its wine card, the nouvelle notions of its menu, and the arrogance of the host. Since the $28 prix fixe lunch and the $38.50 dinner may cost $54 and $68 per person if you add in an $18 muscadet, a greedy $3 for coffee, and the 20 percent service charge that has already been tacked on your bill without warning, Raphaël seems grand enough in its pretensions. Tiny poached oysters with caviar, snails with a stinginess of morels, and raw bay scallops in crème fraîche under a scattering of whitefish roe are all served in tiny ceramic scallop shells. Nothing sings. All is grudging and perfunctory. Raw veal gains nothing from a grainy and insipid tuna purée. Tasteless lamb and bland bass with endive are offered with the ritualistic baton of carrot, turnip, zucchini, or cucumber. Chocolate mousse reminiscent of Cool Whip and cloddish pastry carrying kiwi and mango climax a cheerless dinner that begins with host Raphaël Edery correcting the pronunciation of “maigret” twice and responding to “You do your fish undercooked?” with “I don’t know. The chef does it, I don’t.” Amused, he smiles at his rudeness.

Splendid duck terrine with home-pickled cucumber, tasty lentil soup cracked with ribbons of pigeon, swordfish with a spiderweb drawing (à la Côte Basque), and tender, tasty beef fillet in an intense sauce à la civet make a pleasant lunch but create no desire ever to return. 👄

Restaurant Raphaël, 33 West 54th Street (582-8993). Lunch, Monday through Friday noon to 2 p.m.; dinner, Monday through Friday 6 to 9:30 p.m. A.E., C.B., D.C.

LE MADRIGAL

LE MADRIGAL IS FROZEN IN TIME. ONCE LOVERS flirted and courted. The most famous are long divorced. Publishing stars courted writers here, too. Where have they gone? The citrus-stippled room with its small garden still seems fresh, but there is a sense of abandonment. Henri Soulé is the godfather of the menu. Even he would be bored with it by now.

Still, if you don’t fall over yawning, you may be content with your $70 lunch for two, or the $120 dinner. The quiche bayonnaise—delicate custard studded with tomato, peppers, onion, and cheese—is infinitely more pleasing than an assortment of banal terrines. Céleri rémoulade has a fine mustardy bite, but that same sharp sauce can’t hide the sand in the mussels. Salmon is tasteless under a muffling sauce; duck, stringy and dry, its green-pepper sauce a mean mucilage; calf’s liver, like rubber. But at lunch, tender, nutty browned veal scallops are happily layered with tomato and eggplant. And the oeufs à la neige are impressive, wreathed in a veil of spun sugar with fine rum-spiked crème anglaise. 👄

Le Madrigal, 216 East 53rd Street (355-0322). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 6 to 10:30 p.m. A.E., C.B., D.C., M.C., V. ■

The Enemy Below

By Harold Holzer

"...Toxic wastes have fouled sites around the city..."

THE FIRST HINT OF TROUBLE for the people of East Macon Avenue, on Staten Island, came about a year ago, just after a legion of steam shovels rolled past their quiet houses and into the neighboring Brookfield municipal landfill. The steam shovels were coming to excavate for a sewer project in the abandoned dump—a site chosen to avoid disrupting the neighborhood. But as soon as the first, deep scoops of earth were turned over, a noxious odor filled the air and hung in the January chill.

"The smell was exactly like human regurgitation," recalls Rose Pisciotta, who lives a few thousand feet from Brookfield. "It was with us day and night. We had to drive our kids to the school-bus stop each morning and then keep them inside the car with the windows closed until the bus arrived. They couldn't stand to wait outside."

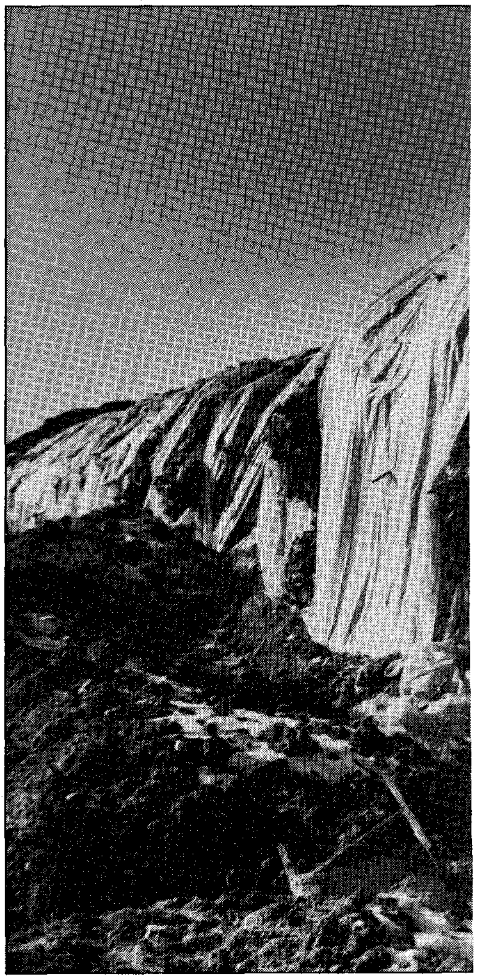
Frightened neighbors bombarded Health Department switchboards with calls of alarm. City officials were baffled. Buried garbage wouldn't create that smell. No one could explain where the odor came from.

But an explanation wasn't long in surfacing. At about the same time that contractors were frantically spraying Brookfield with anti-odor agents, a Connecticut businessman named Russell Mahler was facing charges in Pennsylvania of pouring hazardous industrial wastes into the Susquehanna River. Taking the stand at a pre-trial hearing, a driver for Mahler, Glen Coursen, gave a chilling account of the pervasive dumping. And then, almost as an afterthought, he told the court that he'd unloaded at least seventeen truckloads of chemicals into New York City's municipal landfills, joining a "convoy" of dumpers who'd bribed sanitation officials to let them do it.

Among the landfills Coursen admitted he'd violated: Brookfield. The mystery of the foul odor was solved—but for the people who lived around the dump the real worries were just beginning.

THE BROOKFIELD CALAMITY, which is still being played out, was the first real indication that New York City is facing potential danger from toxic industrial wastes—the kind of danger that communities around the country have awakened to only in the last few years. No one is suggesting that the city's problems are as serious as those in, say, Love Canal, the Niagara Falls neighborhood that was devastated by years of unchecked pollution, or Times Beach, Missouri, where dioxin unearthed by flooding has forced the evacuation of the town. Most of New York City, for one thing, draws its water from upstate reservoirs, far away from local pollution. The danger here is in the air, from chemicals that have turned gaseous, and in poisoned puddles that people—particularly children—might wade in.

Because the dumping—both legal and



Scene of the grime: *Rose Pisciotta worr* illegal—has been going on for years, the risks are real, and officials are belatedly taking stock of the problem. Last week, the state said it would run sophisticated tests on at least seven particularly troubling sites in the city. *New York* has learned that another fourteen sites have been monitored for potential danger by city, state, or federal environmental agencies or by a congressional subcommittee (see page 44). The sites are spread through all the boroughs except Manhattan and in some cases are thought to contain chemicals buried as much as 35 years ago.

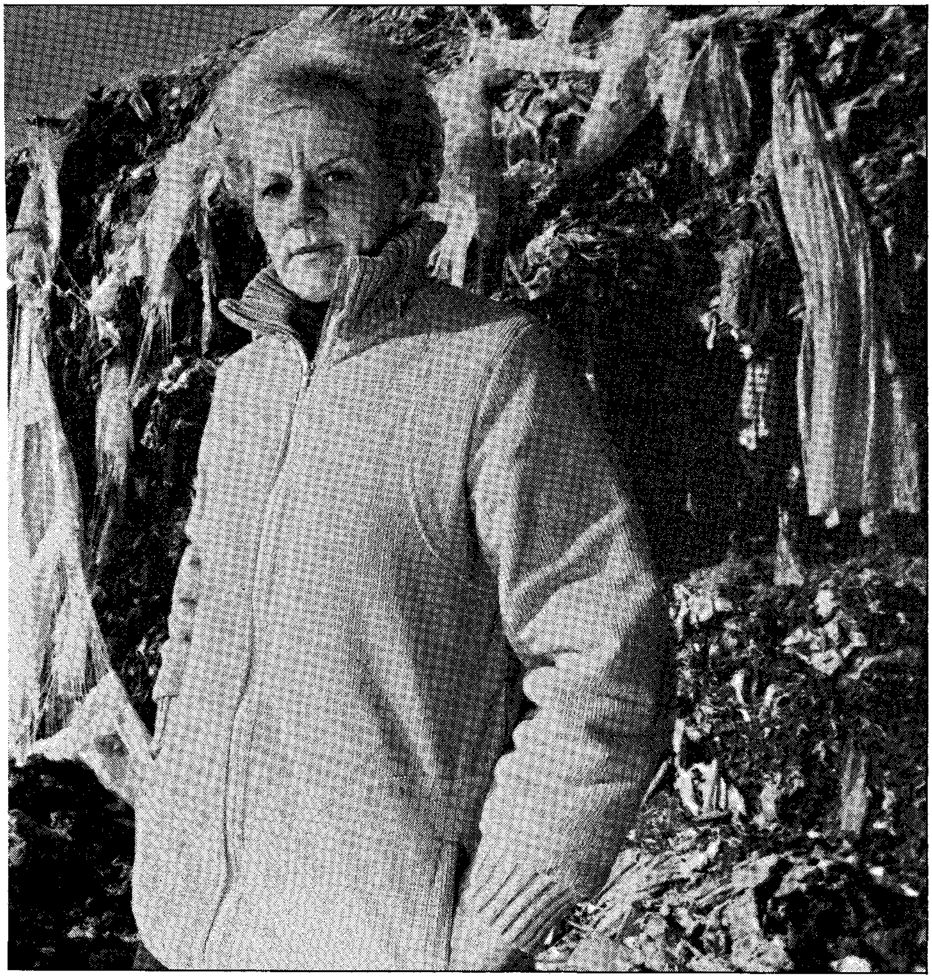
Brookfield made the state priority list, as did other Mahler targets like the Fountain Avenue and Pennsylvania Avenue Landfills, near Starrett City, in Brooklyn; Pelham Bay Landfill, near Co-op City, in the Bronx; and Edgemere Landfill, in Queens. Another priority site, the Arden Heights Shopping Mall, on Staten Island, was built a few years ago on land once used for dumping unknown hazardous wastes. The seventh location is a defunct adhesives factory in Brooklyn.

Non-priority but worrisome spots range from the site of a former chemical company near Arthur Kill on Staten Island to a metal-finishing factory in Brooklyn where firemen fighting a blaze came upon tanks of cyanide. There's also a former Mahler company headquarters in Long Island City where investigators found 400,000 gallons of waste oil and PCB-contaminated pools bubbling under the surface.

How dangerous are these locations? "I have no knowledge of any existing or imminent health threat," says Terry Agriss, regional director of the state Department of Environmental Conservation (D.E.C.). "But we know enough about toxic-waste dumping in the city to be very concerned."

Studies conducted at several sites have failed to turn up alarming health patterns—though one disputed Health Department survey of the Brookfield area showed higher-than-normal rates of absenteeism, respiratory complaints, and visits to the doctor among people there. Around Brookfield and elsewhere, the upsetting findings are likely to multiply as efforts to clean up and document the problems increase.

"I'm afraid this may only be the beginning," says Walter Hang, toxics-project coordinator for the New York Public Interest Research Group (NYPIRG). "Look how much we now know was dumped here by one carter, Russell Mahler. How many other operators haven't yet been discovered? How many dumps have they dumped in? How many people have been dosed? It's frightening."


ut the air her family was breathing when strange odors floated out of Brookfield landfill.

Photographed by Michael Melford/Wheeler Pictures.

Adds Hugh Kaufman, of the federal Environmental Protection Agency (E.P.A.), "Love Canal stuck out like a sore thumb. My guess is that New York has a number of sore thumbs. They may just be harder to recognize."

Recently, the state and federal governments have taken action. Three years ago, Congress created a $1.6-billion "super-fund" to clean up the worst of the nation's estimated 12,000 hazardous-waste sites. It took two years and a contempt-of-Congress citation, but last December E.P.A. administrator Anne Gorsuch finally issued a list of 418 locations with priority for super-fund help. None was in New York City, and only 26 were in the state.

New York State has enacted its own $10-million-a-year "mini-super-fund." This year, some of that money will pay for the studies of the 7 city sites and 93 other priority locations around the state—the first step toward state or federal funding of a cleanup.

Much additional testing and investigation need to be done. It may have seemed ludicrous in December when New Jersey's top environmental official boasted that his state had the most sites—65—on the federal super-fund list. "We wanted to be No. 1," he said. But because New Jersey had been zealous in reporting its crisis, that state will probably collect far more federal cleanup money than New York.

EVEN PROFESSIONAL GARBAGE men marvel at New York City's dumps. "Nowhere else in the world do they pile garbage so high and so deep," says one state official. But the huge, contoured hills of crud make ideal dumping grounds for hazardous wastes. Garbage, it turns out, can absorb great quantities of toxic material without easily revealing the poison in tests. For years, Russell Mahler and his truckers used the garbage to hide their dumping.

Mahler and other illegal dumpers were making a profit dealing in the unwanted leftovers of American industry. Experts think that 80 billion pounds of hazardous wastes are produced each year in the United States—2.4 billion in New York State alone. Some are exotic man-made compounds, the by-products of high-tech chemical manufacturing—things like polychlorinated biphenyls (otherwise known as PCB's), benzene, xylene, and dioxin, a form of which was the principal toxic ingredient in Agent Orange, the infamous Vietnam War defoliant. Other, more familiar by-products—arsenic and elements like lead, barium, sodium, and mercury—are the residues of traditional processes like gold refining. Whether created by man or God, however, most of these toxics are survivors: Well diggers in England several years ago came across still-poison-

The Waste Watch: Sites That Have Worried Officials

These 21 sites have been named in government reports as potentially harboring hazardous wastes. At several locations, investigations by the state Department of Environmental Conservation indicate that the original concerns may be unfounded. At others, the presence of poison is jarringly obvious; only the degree of danger is still to be determined. Most of the sites are now being monitored.*

THE BRONX

1. **Pelham Bay Landfill** (Bruckner Expressway and Shore Road, near Eastchester Bay): Now part of a park a few miles from Co-op City, this city dump handled 2,600 tons of Bronx garbage daily until it was closed in 1969. The Marino committee was told that thousands of gallons a week of illegal dumping occurred here between 1975 and 1979. The D.E.C. rated Pelham Bay Landfill 80 and put it on the priority list for more-sophisticated testing.

2. **Baychester Dump** (Interstate 95, Bartow Avenue, and Gun Hill Road): A longtime suspected hazardous-waste dump, Baychester emits mysterious odors and sprouts methane fires, according to neighbors. The case is unusual because the city's Transit Authority wants to build a bus-maintenance garage here. Assemblyman Vincent A. Marchiselli warns that excavation could expose construction workers and neighbors (Co-op City is nearby) to possibly toxic fumes. The city Board of Estimate approved the construction plan by a single vote, but the garage is currently being challenged in court.

QUEENS

3. **Edgemere Landfill** (Alameda Avenue and Beach 49th Street, Far Rockaway): This dump receives 200 tons of refuse daily. Between 1975 and 1979, witnesses told the Marino committee, thousands of gallons of hazardous wastes were unloaded here every day. The Sanitation Department probably added waste oil for dust control. The D.E.C. put the site on the priority list and rates it 90—among the city's most hazardous.

4. **Quanta Resources** (37-80 Review Avenue, Long Island City): Once the headquarters of Hudson Oil, a Russell Mahler operation, this site was for twenty years a storage area for toxic wastes. When Hudson went bankrupt, in 1981, the city found 400,000 gallons of waste oil here, 130,000 gallons of it laced with PCB. A $2-million removal is under way. Soil tests indicated PCB pools below the surface. The D.E.C. rated the site only 42½.

5. **College Point Oil Lagoon** (123rd Street and 31st Avenue, College Point): Once contaminated with 350,000 gallons of PCB-laced oil (fifteen inches thick atop the surface of a six-foot-deep pond), the lagoon was supposedly cleaned up by late 1980. The D.E.C. now rates it a non-hazardous "F."

6. **Phelps Dodge Refining** (43-01 56th Road, Maspeth): Phelps produces 25,000 gallons of metal-hydroxide sludge annually, plus other refined-copper by-products. The company says it takes care of its own disposal needs and holds a permit to discharge into Newtown Creek. The D.E.C. said hazardous wastes are "suspected" here.

7. **Queens Wildlife Preserve** (47th Avenue and 221st Street, Springfield Gardens): To the probable surprise of many Queens residents, the preserve made the E.P.A.'s list. The D.E.C. says the site has yet to be investigated.

8. **Chemical Waste Disposal Corporation** (42-14 19th Avenue, Astoria): The company disposes of its waste by forcing liquids through filters and then shipping the purified results to legal dumps in New Jersey. Chemical Waste has applied for solid-waste permits under New York law, but its activities worry many environmentalists. The company handles tons of toxic cleaning solvents, storing most of them on-site until processing begins. The D.E.C. rated the site "F."

BROOKLYN

9. **Fountain Avenue Landfill** (Fountain Avenue and Linden Boulevard): A 300-acre city garbage dump half a mile from Starrett City, it's bounded on the south by Jamaica Bay. The landfill receives 9,000 tons of garbage daily, and in the past received hazardous wastes as well. The dump has been rated 90 by the D.E.C. and granted priority for further testing.

10. **Pennsylvania Avenue Landfill** (Pennsylvania Avenue and the Belt Parkway): Fountain Avenue's "little" (110-acre) brother, it too received hazardous wastes until 1979—"50 tons a day," one witness testified, a quantity "so bad there was a stream running back of the dump into the bay." Now there is worry that the toxins may be migrating into drinking-water supplies in the neigborhoods in Brooklyn and Queens whose water comes from wells, not reservoirs. Pennsylvania Avenue Landfill qualified for priority testing.

11. **Jones Motor** (Lombardy Street, foot of Newtown Creek): For 40 years, beginning in 1924, Pfizer, the pharmaceutical manufacturer, dumped mycelium and other wastes here. Jones Motor, a trucking company, took over the site in 1964 and paved it with asphalt. The D.E.C. said the site now rates an "F."

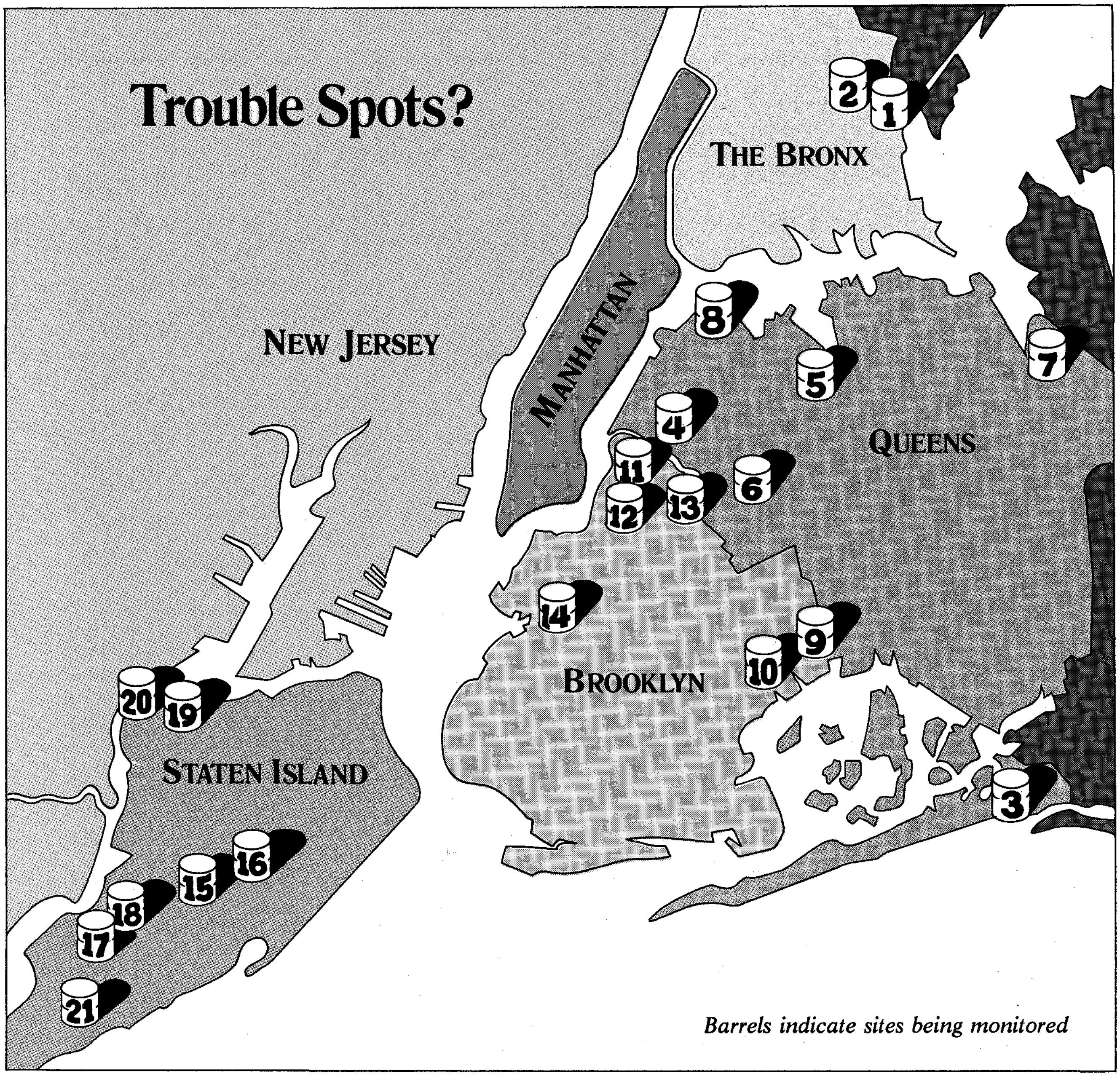
12. **Manhattan Adhesives Plant** (Greenpoint and Kingsland Avenues): D.E.C. investigators suspect that this abandoned factory site was used as an illegal drop spot for waste oils brought from New Jersey. There's concern that some toxic materials may be stored in underground tanks. The site, which has been rated 70½ in the D.E.C. survey, was granted priority status.

13. **Technical Metal Finishing Corporation** (214 Starr Street): Fighting a blaze at this plating factory last June, firemen discovered tanks filled with cyanide and other toxins. The city quickly removed them, but found evidence of contamination in the soil beneath the floorboards. Nothing has been done yet to treat or remove the soil. The D.E.C. rated the site 36½.

14. **Hamilton Avenue Incinerator** (555 Hamilton Avenue): The Marino committee was told the site is a repository for toxic wastes. The Brooklyn D.A.'s office heard the same thing. No testing has been done yet to confirm. The D.E.C. rating: 33½.

** The reports from which this listing is drawn are: the federal Environmental Protection Agency's 1981 "quick look" survey of possible danger spots; the 1979 Eckhardt Report to the House subcommittee on oversight and investigation, a survey of waste sites; and the recent D.E.C. listing of more than 600 sites throughout New York. The D.E.C. has rated some of these locations for potential danger on a scale of increasing seriousness from 0 to 100. Sites that have been cleared by the D.E.C. are rated "F"—meaning "no in-place toxics are present in dangerous amounts." Baychester dump is included because it has been investigated for toxic wastes by the city. Many of these places have also been discussed in hearings before the State Senate Select Committee on Crime, chaired by Senator Ralph Marino.*

Trouble Spots?



Barrels indicate sites being monitored

STATEN ISLAND

15. **Brookfield Avenue Landfill** (Arthur Kill Road, Newvale Avenue, and Richmond Parkway): A 272-acre former city dump, Brookfield took in tons of garbage until its shutdown, in 1980. From 1976 to 1979, it was used for illegal dumping of waste oil, which now may be polluting nearby Richmond Creek. The D.E.C. rated Brookfield 80 and gave it priority status.

16. **Fresh Kills Landfill** (Brookfield Avenue and Arthur Kill Road): One of the largest landfills on earth, this 3,000-acre dump is officially the "parent" of Brookfield, which, technically, it embraces. But Brookfield has stopped receiving refuse, while Fresh Kills is expected to be the only garbage dump operating in New York from 1985 to 2000. Environmentalists suspect that hazardous wastes have been added to the garbage here, but testing randomly over this huge area would have little chance of producing true results.

17. **Onyx Chemical** (3000 Arthur Kill Road): From 1947 to 1963, Onyx produced amine-distillation pitch, a nitrogen residue, and other hazardous materials here. Wastes were dumped into the nearby Arthur Kill or buried on the site. The D.E.C. rated the site 29. It is now owned by Vigiliarolo Brothers, a concrete-mixing firm.

18. **Arden Heights Shopping Mall** (Arthur Kill Road near Arden Avenue): Unspecified types and quantities of hazardous wastes were deposited here in years past, according to testimony before the Marino committee. Today the dump is covered by a small shopping plaza. The D.E.C. put the mall on the priority list, rating it 72½.

19. **Positive Chemical** (250 Meredith Avenue): An illegal hazardous-waste facility was discovered here in 1979. The D.E.C. found 250,000 gallons of waste inside tanks, plus 100,000 gallons of sludge. Texaco, owner of the site, removed the toxins by late 1981. The D.E.C. now rates the site "F."

20. **R. Baker & Son Machinery Salvage** (250 Washington Avenue): The site is contaminated with PCB oil, according to the D.E.C. The company salvages the copper cores of transformers. More testing is planned.

21. **Nassau Recycling** (286 Richmond Valley Road): Metal hydroxides and other wastes have been found here, and the site was once used for dumping concrete slag and blacktop. The company, which recycles copper, lead, and precious metals for the Bell System, placed wastes here from 1973 to 1977. Now the site is rated "F."—**H.H.**

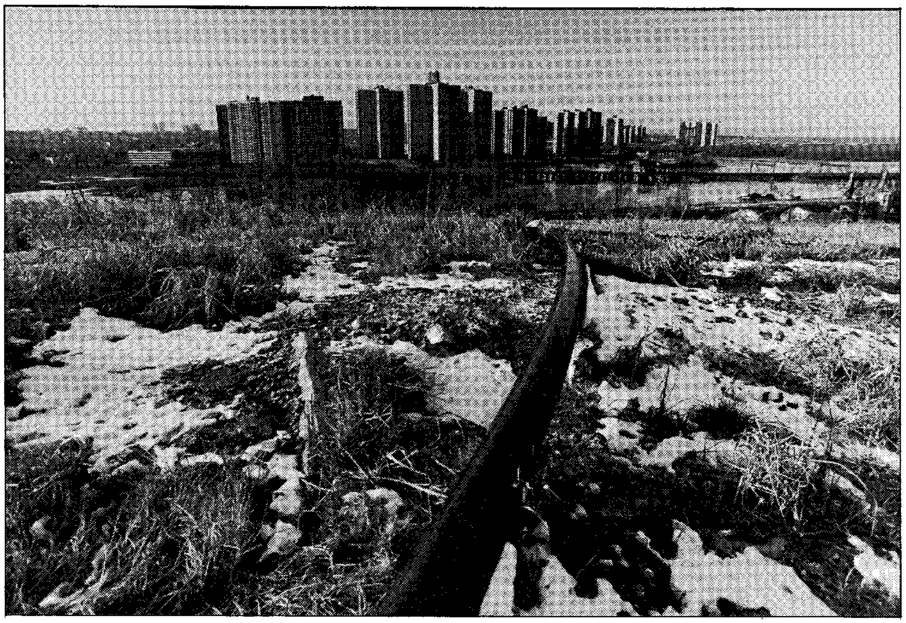
Map by Robert R. Conrad.

“. . .The dumping racket was greased by payoffs. . .”

ous whale-oil residue deposited in 1815.

By law, manufacturers of hazardous wastes are supposed to dispose of them properly, and a growing industry has developed just to provide that service. Most of the disposers are legal. A few, like Russell Mahler, aren't.

By all accounts, he built a multi-million-dollar racket, with companies spread around the East. His clients ranged from giants like Pratt & Whitney and Exxon to small gas stations that relied on Mahler to dispose of waste motor oil. All assumed, apparently, that his trucks were unloading the wastes at sanctioned—but costly—depositories. In some cases, they were. But over at least six years, he also dumped deadly chemicals into sewers, mine shafts, and landfills. In New York City, Mahler's drivers dumped up to 50,000 tons of wastes a day, according to State Senator Ralph J. Marino, who heads the State Senate Select Committee on Crime, which has been investigating Mahler's activities.



Dumpscape: *Building plans for Baychester dump have upset people at nearby Co-op City.*

The dumping operation was shielded by darkness and greased by payoffs. Mahler's drivers paid an average of $3.50 a barrel—or $100 to $150 per truckload—to co-conspirators, who'd open the landfill gates. Once inside, the wastes were dumped into trenches dug by bulldozer operators for $10 to $30 a shot. "They would dig a big hole with a bulldozer, and you'd back up to the hole," one driver testified.

Afterward, the trenches were filled in, so by morning the evidence was covered. In one particularly depressing case, the dumping was aided by a senior Sanitation Department supervisor, John Cassiliano. After a trial on Staten Island, Cassiliano was convicted last November of bribery and misconduct. He's been fired from his $42,000-a-year job and sentenced to one to three years in prison and fined $5,000.

Today, Russell Mahler is a prisoner at the Allenwood federal penitentiary, in Pennsylvania, serving one year for the Susquehanna River dumping. He was also fined $760,000. In November, he pleaded guilty in Manhattan to bribery and conspiracy in connection with illegal dumping here, and he's facing a four-to-five-year prison term in that case. He's also pleaded guilty to dumping charges in New Jersey.

No one supposes that Mahler was the only illegal dumper in the area—and, indeed, not all the problem is the result of illegal dumping. In the more innocent early seventies, for example, the city spread toxic waste oils over several landfills in a misguided effort to keep down the dust. (The spraying of dioxin-laced wastes to control dust in Missouri has led to the current crisis there, in which as many as 100 sites are thought to be poisoned.) The extent of the self-inflicted injury in New York City hasn't been determined. "Nobody on earth has a good handle on that," says J. Kevin McKay, inspector general of the Sanitation Department. "But I can tell you that a surviving fragment of a record kept between March and October 1979 shows that 72 truckloads of 5,000 to 6,000 gallons each were spread around—principally at Fountain Avenue, the rest at the Edgemere and Pennsylvania Avenue Landfills."

Where did the city get the tons of used crankcase oil, brake and transmission fluids, and other petroleum wastes? From Russell Mahler. "At least we didn't pay him," says McKay.

RITA JONES, 35, LIVES JUST A block from Brookfield. Since the sewer excavation began, she claims, she's suffered "loss of voice, headaches, dizziness, and nausea. I've had elevated white-cell counts. We had to take one of my daughters to the hospital one night with a temperature of 104. The doctors couldn't tell us what was wrong with her. Both my husband and my other daughter have awakened with bloody noses. This is what I live with. And they say the chemicals aren't dangerous here."

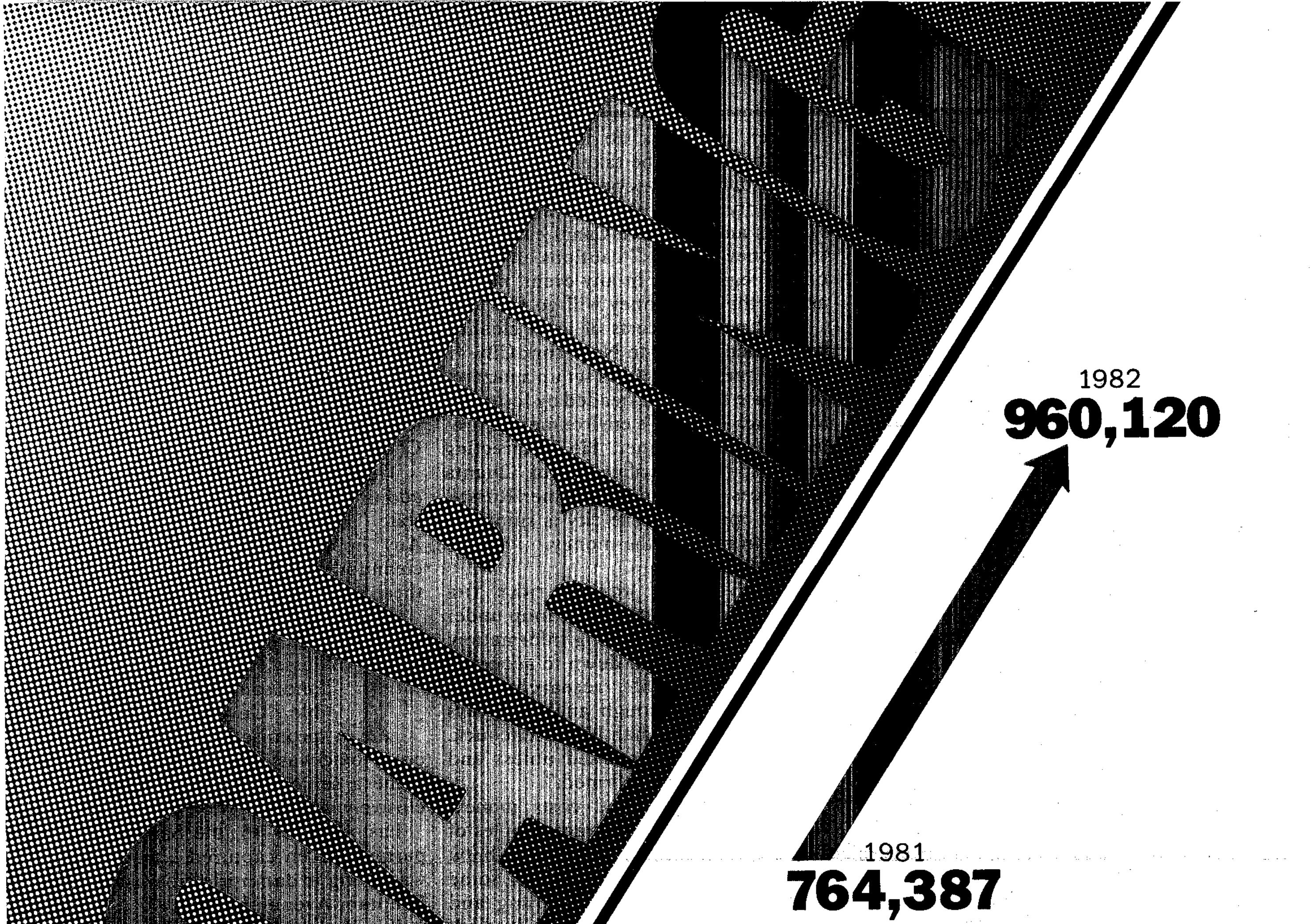
Shortly after the disclosures about Mahler's exploits, the city Health Department conducted a survey of the people living near Brookfield. At most, it was likely to find short-term injuries. The possible long-term effects—the cancers, the birth defects, the kidney, liver, and spleen damage, and the other traumas that have been associated with prolonged exposure to poisonous chemicals—could take years to show up.

The Health Department's overall finding was that there was "no increase in serious conditions" among the population around Brookfield. The survey, however, did reveal some disturbing "immediate" health problems: in the six months before the survey, nearly twice as many medical visits by Brookfield-area residents than by a control group; twice as many days absent from school; more allergies; and many examples of nausea, burning eyes, sore throats, and respiratory problems.

The survey was immediately attacked. Its methodology was challenged. Local people questioned the Health Department's motives. "They're afraid of causing panic," says Mrs. Pisciotta, 39, who founded a group called Island Residents Against Toxic Environments. Congressman Guy Molinari, who's conducting his own health survey, called the Health Department findings premature. "Our survey will show a discernible increase in respiratory complaints," says Michael Torrusio, Molinari's environmental aide. "The problem is that these are minor illnesses. If people were falling down dead, it would be different. But the kind of cancers that hazardous waste can cause take twenty years to show up."

"We ran a pretty lousy landfill at Brookfield," says Sanitation Commissioner Norman Steisel. "Fortunately, the testing showed there was no damage to the environment."

Meanwhile, neighbors of other potential toxic sites are raising complaints that would sound familiar around



Source: ABC Publisher's Statements for 6 months ending 9-30-81 & 82.

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“. . .Testing for hazards takes time and money. . .”

Brookfield. Barbara Fitje, 30, who's lived in Starrett City for over three years, claims her neighbors suffer bouts of “allergies, bronchitis, and asthma” and her son “used to get nosebleeds all the time. They've stopped now. That's worse. It means he's acclimated.”

Angelo Campanaro, 66, has related concerns. He recalls playing ball and even swimming on the site of the Baychester dump, near his home in the north Bronx. “In more recent years,” he says, “I've seen yellow-and-brown liquid bubbling up from beneath the surface, and dozens of oil drums just lying around and leaking black sludge. They were unguarded. There's no fence here. Kids could still be playing there. Who knows what was in those drums?”

REMARKABLY, FOR ALL THE barrels of toxic crud that have been rotting around the country over the years, it's only been since the rise of environmentalism that the government has seriously attacked the problem. Promising federal laws have been enacted in the last few years. But bountiful evidence now exists that President Reagan's E.P.A. administrator, Anne Gorsuch, is an unaggressive regulator. The states and the cities will have much to do.

At all levels of government, the anti-toxic attack takes two forms: policing the dumpers and cleaning up the dumps. The federal Resource Conservation and Recovery Act (R.C.R.A.), passed in 1976, is supposed to guarantee a “cradle to grave” system of tracking wastes from generation to disposal. Congress put the E.P.A. in charge of running the system. Even an aggressive E.P.A., however, would have trouble keeping up with the quantities of wastes produced these days. “There's no way to police it with available funds,” concedes Dave Lennett, a staff attorney for the Environmental Defense Fund.

In New York, stiffer punishments for illegal dumping are now on the books. And last October, the state formed the 29-member Bureau of Environmental Conservation Investigation to track down violators.

As for cleanup legislation, the well-endowed federal super-fund isn't likely to be financing work at any New York City sites in the near future. The E.P.A. says that should be comforting, in a way. “Since officials have made a very careful survey of potentially troublesome sites throughout the nation, absence of a site from the national priority list of 418 should reassure concerned residents that immediate problems arising from the site are quite unlikely,” says Rita Lavelle, a top E.P.A. official. “If unforeseen problems do develop, emergency action can be taken.”

The state's mini-super-fund will clean up twenty sites a year for a decade—“unless another Love Canal eats up all the money at once,” cautions an expert on the legislation. In any event, no one argues that the money will go far.

Until now the costs of local cleanup have fallen largely to New York City. In September, Mayor Koch set up a hazardous-waste task force headed by Joseph T. McGough, the city's environmental-protection commissioner. He is directing the $2-million purification of Quanta Resources, in Queens, a former Russell Mahler operation. The city is suing the D.E.C. to recover the money.

EVERYONE AGREES THAT THE key to getting a cleanup under way is collecting information. “It will boil down to accurate, dependable research—tests that stand up to tough analysis,” says D.E.C. official Norman H. Nosenchuck. “Sites won't be earmarked unless and until hazards are confirmed.”

That takes time and costs money. Wells must be dug to extract samples of soil and of leachate, the chemical brew that percolates underground at some landfills. Doorbells must be rung and medical records collected and studied. Even then, the quality of testing is often challenged. The Mahler case, for example, turned into a chorus of accusations.

Soon after the first news broke of Mahler's activities in the area, the E.P.A. sent helicopters to test the air in Brooklyn. The air quality was reported to be acceptable, but many residents are unpersuaded. “The testers didn't even land,” complains one Brooklyn man.

The city Sanitation Department conducted its own tests on both water and air quality at all the landfills named in the Mahler case. “While these landfills pollute, their leachate was not found different from leachate at sites where dumping did not take place,” reports department engineer Susan Raila.

But Hugh Kaufman, of the E.P.A., questions the department's role as tester, pointing out that at least one sanitation employee conspired in illegal dumping.

“When the fox is asked to investigate his own chicken coop, no matter what he comes up with, it's going to be suspect,” Kaufman says. (Kaufman himself has come under fire at his own agency for claiming that the E.P.A. has been slow to deal with toxic wastes.)

In the wake of complaints about the Sanitation study, the state D.E.C. moved in to investigate Sanitation's investigation. An early draft of the D.E.C. report criticized Sanitation's survey. When the final report came out in December, however, much of the tough language had been eliminated. “We believe that the city's response to reports of toxic dumping was appropriate and logical,” the official version proclaims.

NYPIRG has conducted its own survey of the Brookfield, Fountain Avenue, and Pennsylvania Avenue landfills. The results, due to be released soon, will be “more frightening” than previous surveys', according to NYPIRG researcher Charla Reinganum.

The city now pledges to do whatever additional testing is necessary, and the state says it will remain involved. Any hope for prompt and thorough cleanups will depend on how quickly these promises are kept.

THE SITUATION ISN'T HOPELESS. The public is alarmed, and some funding is available. Governor Cuomo has promised to spend $1 million on a toxic-waste research fund and to name a senior staff officer to deal exclusively with the problem.

Last October 15, the Sanitation Department even captured a truck it said was trying to dump illegal wastes at the Fountain Avenue Landfill.

But if the city is finally preventing dumpers from using its landfills, where is the stuff being dumped?

There's only one incinerator in the state—General Electric's at Waterford—that burns hot enough to prevent poisons from escaping into the air. Only two state dumps, both in Niagara County, are recognized as secure legal burial sites. When then governor Carey proposed building another facility on the shore of Lake Ontario, the community rose up in opposition. The plan was scrapped.

Some New York wastes are legally dumped out of state. But with waste produced exceeding disposal capacity, “these guys have no choice but to call in haulers who dump in waterways, along roadways, and into these insecure dumps,” says NYPIRG's Walter Hang. There's even evidence that waste oils are being mixed with genuine heating oil, which is then sold at bargain rates to landlords. When burned, this tainted fuel poisons the air—creating, in the words of the D.E.C.'s Terry Agriss, “our biggest hazardous-waste crisis today.”

“The illegal dumpers are finding someplace,” says Hang. “They're not eating the stuff, and they're not disposing of it legally, either. Fines remain low enough and the cost of lawful dumping high enough to make midnight dumping a risk still worth taking.” ▬

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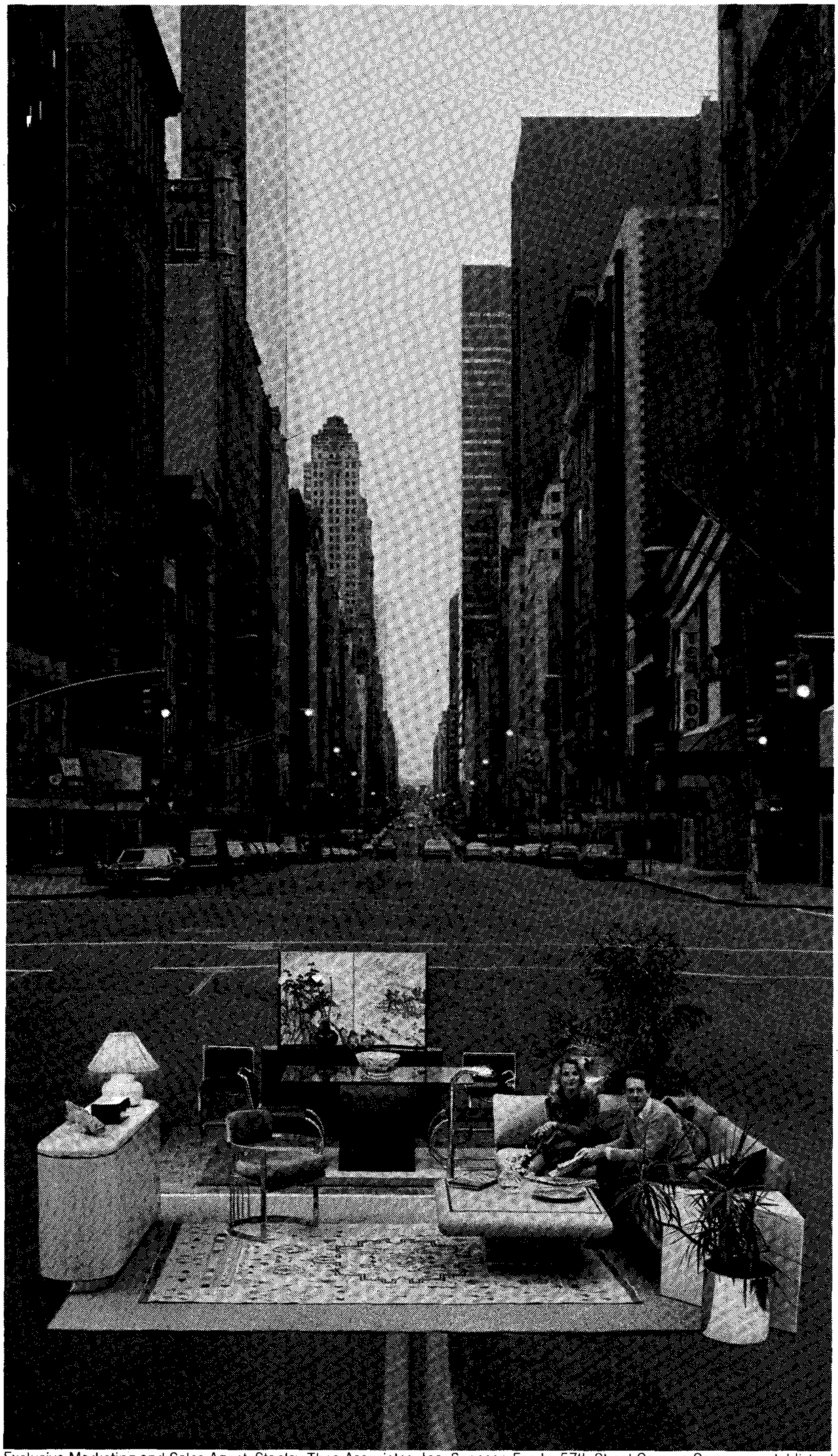

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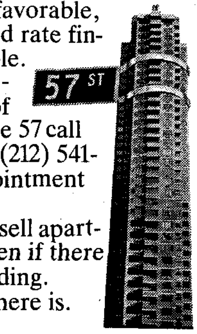

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Doubleday Rocks and Rolls

By Edward Tivnan

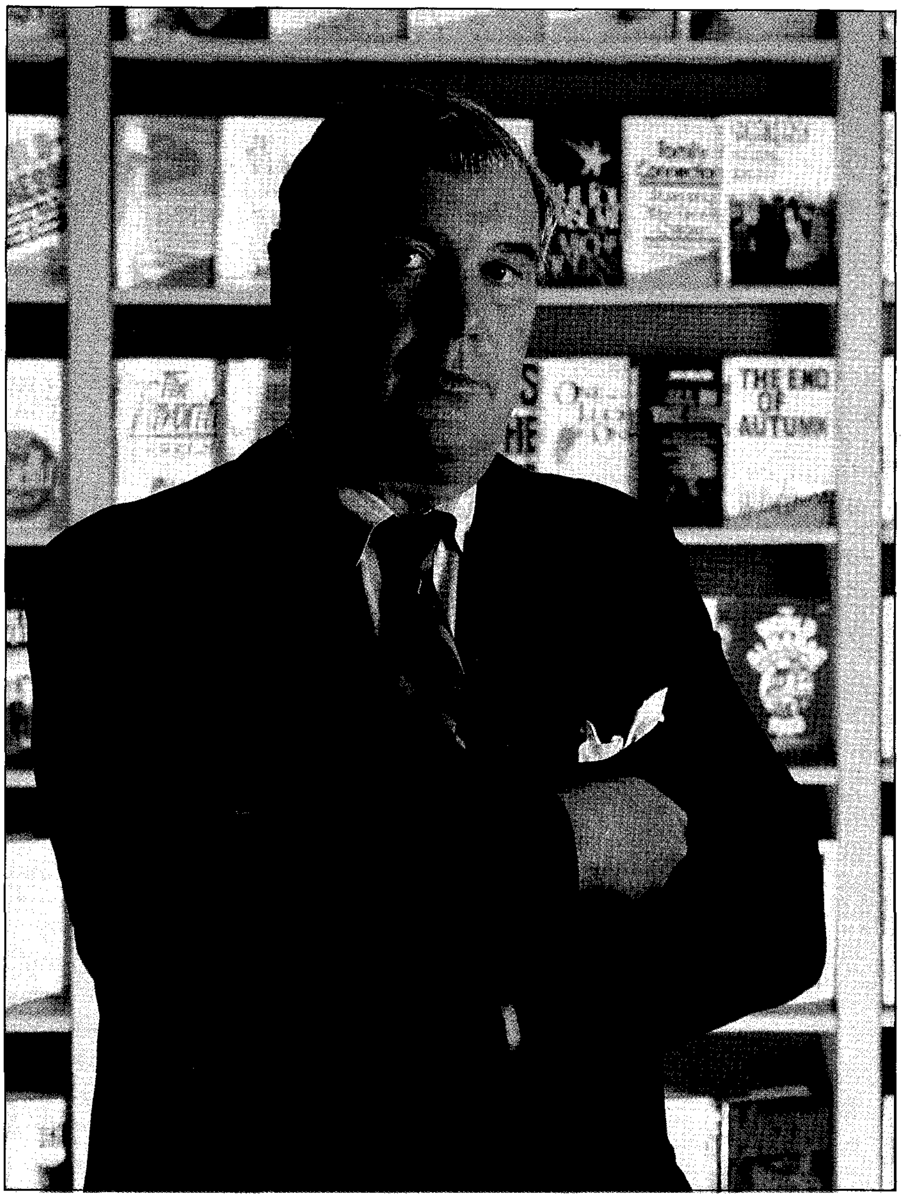
RUDYARD KIPLING DEDICATED the poem "If" to him when he was an infant, and not long afterward, Somerset Maugham promised that the boy would grow up to be his publisher—though with a family name that was already synonymous with books it was rather unlikely that Nelson Doubleday Jr. would grow up to be a butcher, baker, or candlestick-maker. But, not taking any chances, in 1938 Nelson Doubleday Sr. took his five-year-old heir and namesake on a tour of Doubleday & Company's Garden City plant. Amid the clattering of printing presses, the piles of freshly jacketed books, and the reams of paper stacked to the ceiling, Nelson Sr., almost ceiling-high himself at six feet five and a half inches, looked Junior square in the eye, gestured to the surroundings, and said (even a five-year-old could see it coming), "Son, someday all this will be yours."

Today it is—but Nelson Sr. would almost certainly be filled with boyish wonder at the moves his son has made in the four years since taking control of the giant company, now the fifth-largest publisher in the country.

"I think he would be proud of what I've done," says Doubleday, 49, whose father died of cancer in 1949.

Perhaps. But just what he has done—or has in mind—isn't exactly obvious to other publishers, to Doubleday authors and their agents, or even to some of his own employees. "To an outsider, the place seems arbitrary, unpredictable, quirky," says a New York literary agent who deals with the company regularly.

In its 86 years, Doubleday & Company has earned a reputation as "the General Motors of publishing." With its 25 bookstores, its printing presses churning out 600 titles a year, a paper-



Nelson Doubleday: *Creating controversy by exercising his birthright.*

Photograph by Ken Regan/Camera 5.

“. . .Beyond publishing to radio and baseball. . .”

back subsidiary, an educational-book division, the huge Literary Guild, and a slew of specialty book clubs, the company cruised through the seventies, racking up sales and profit gains for nine straight years. In 1979, Doubleday reported a record $18-million profit on sales of $367 million. All very predictable. But in 1980, things started getting interesting. First, Nelson Doubleday Jr. bought the controlling interest in the New York Mets baseball team for the record price of $21.1 million—twice what George Steinbrenner and others had paid for the Yankees six years earlier. Spending millions in cash for the services of men whose professional writing experience was limited to autographing baseballs may have seemed odd for a publisher. But Nelson Doubleday insisted at the time that this was a "corporate investment, not a frivolous, Nelson Doubleday investment."

Then, last July, the company paid $8.7 million for WTFM, a foundering New York radio station. The station, renamed WAPP, "The Apple," switched from "adult contemporary" music to hard rock and began chasing the top rock outlet in the city, WPLJ, by playing only music—no commercials—for the rest of the summer. Within weeks, WAPP had become the most listened-to rock station in the city.

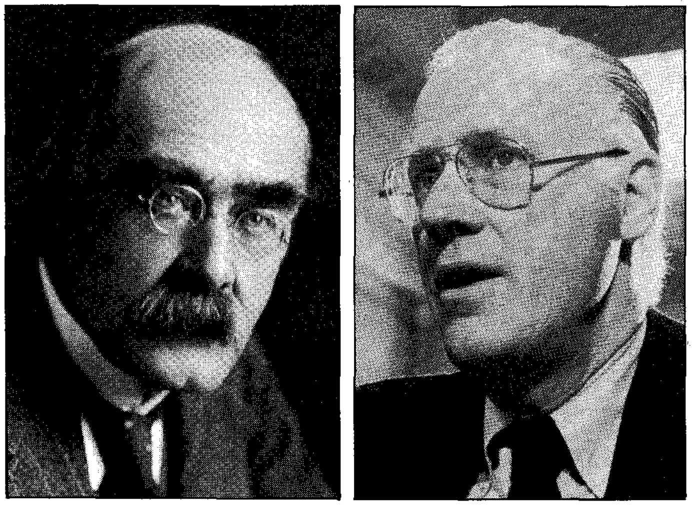
Some of the sounds coming from the Doubleday & Company offices at Park Avenue and 46th Street, however, were distinctly discordant. During the past two years, insiders say, there have been "severe" management problems in the company's trade-book division, which produces the hardcover and paperback books sold in bookstores. At least three top editors have left, some voluntarily, some not. With earnings slipping, managers have been juggled from job to job, co-publishing contracts have been dropped, and the list of authors has been pared. Morale among the editorial staff has plummeted, and agents have been wondering out loud who's in charge.

Harmony has been missing on the baseball front, too, where Nelson led a noisy fight to oust commissioner Bowie Kuhn. For over a year, Doubleday campaigned against the commissioner, insisting that Kuhn, a lawyer, lacked the business skills needed to guide baseball into the electronic age. The effort paid off November 1, when a Doubleday-led minority of the club owners succeeded in blocking Kuhn's re-election.

It's no coincidence, of course, that all this has been unfolding during a period of unusual hardship in the book industry. Like other publishers, Doubleday has seen its profits tumble from the seventies plateau, dropping to $8.5 million in 1980 before climbing partway back to a disputed $13 million in 1981. Nelson Doubleday Jr. seems to be counting on baseball and rock 'n' roll to lead a company revival.

"The Mets are in the No. 1 market in the world—New York. Same with WAPP," he explains. "These things broaden the base of the company, give it more outlets. Besides, it's no different selling a ticket to a ball game than a book or a book-club membership."

Doubleday editors cringe at such talk, but who can protest? After all, as Nelson—everyone at the company seems to refer to him as Nelson—has been known to point out in the face of an occasional objection, it's *his* bat and ball.



Kipling, Kuhn: *Moments in Nelson's evolution.*

IN 1897, NELSON DOUBLEDAY'S grandfather, F. N. (Frank Nelson) Doubleday, quit Scribner's to found his own publishing house with a partner named Frank McClure. The new venture was launched auspiciously. Doubleday and McClure's first authors included Rudyard Kipling and Joseph Conrad. But the partnership was short-lived, and Doubleday was next joined by Walter M. Page, a former ambassador to the Court of St. James's. That partnership too eventually broke up. In 1926, F. N. Doubleday joined with George Doran, a celebrated editor—and three years later F.N. dissolved his third partnership. "Doran was an extraordinary procurer of authors," recalls Ken McCormick, who began his own career at Doubleday in 1930 as a bookstore clerk, rose to editor-in-chief, and today is a paid consultant to the company. "But he was not a very good businessman. Still, I don't imagine that Doubleday himself was an easy man to be partners with."

By the beginning of the Great Depression, F.N. had persuaded his son Nelson, who had his own publishing house in Oyster Bay, to join him, and five years after F.N.'s death, Doubleday & Doran became simply Doubleday & Company. Meanwhile, Nelson Doubleday Sr. had bought the Literary Guild and was teaching the publishing industry how to mass-market books by getting them into American homes through mail-order sales. "The company was growing in all directions," recalls McCormick.

The authors included proven bestsellers like Edna Ferber, Vincent Sheean, Kenneth Roberts, and Irving Stone. After World War II, Doubleday, then publishing an amazing 300 titles a year, scored a major coup by acquiring Eisenhower's *Crusade in Europe.* By the 1950s, the company had doubled its list, to 600 new titles a year, and had signed up more popular writers, like Herman Wouk (*Marjorie Morningstar*), Leon Uris (*Exodus*), and Allen Drury (*Advise & Consent*). The company Nelson Doubleday Jr. joined in 1955 as an assistant in the subsidiary-rights department was by far the biggest hardcover-book publisher in the business.

"My father was not an intellectual, he was a merchandiser," says Neltje Doubleday Kings, Nelson Doubleday Jr.'s youngest sister, who is now the owner of the Sheridan Inn, in Sheridan, Wyoming. "He was not a reader. And neither is Nelson."

The small boy who was once coddled by Kipling and Maugham grew up to be a tall, broad man whose appearance—to the extent this can be said of someone approaching 50—is impeccably preppie. "He wears the loudest clothes you ever saw," said a woman in his social set. "And on Long Island, that's going some." He prepared for his destiny as a leading publisher at Deerfield and Princeton. But those who know or have worked with Nelson Doubleday Jr. portray him as a man more interested in games than books, more comfortable among sportsmen and athletes than among writers. He encourages his cronies to call him "Uncle Nellie." An expert backgammon player and a ten-handicap golfer, Doubleday owned a piece of the New York Islanders hockey

Photographs: left, the Bettmann Archive; right, Wide World.

"...Executives often scan the sports pages before

team even before he bought the Mets. "He always loved baseball," recalls his sister. "Nelson would never come out to swim or play until the Dodgers' game was over. I had to learn all the batting percentages." Decades later, Doubleday executives scan the sports pages before work, "to make sure," as one put it, "I know how the Mets are doing in case I meet Nelson on the elevator."

"All you have to know about Doubleday," insists Sandy Richardson, a former Doubleday editor-in-chief, "is that Nelson Doubleday owns it. He is involved in everything." Almost every day, Doubleday can be found in his Park Avenue office, with the door open for impromptu conferences with his top executives. Says one book-club editor, "I run into Nelson more often than I do Jackie Onassis," now a Doubleday senior editor.

HIS COMPANY IS ORGANIZED like a cross between the Pentagon and the Roman Empire, complete with "group presidents" and triumvirates. "Doubleday is more bureaucratic in style and substance than most publishers," says a literary agent. Though each division and subsidiary is run as an autonomous profit center, a management triumvirate of Nelson Doubleday, president and chief executive officer, John Sargent, chairman, and John O'Donnell, executive vice-president, heads the whole operation. By most accounts, Doubleday himself reserves the birthright to have the final say on any matter that interests him, but O'Donnell is said to be the *éminence grise* behind day-to-day financial matters.

The third man in the triumvirate is something of a mystery these days. "I don't have a clue as to what John Sargent does," says another literary agent who deals regularly with the company.

Sargent began his career at Doubleday as a copywriter and later married Neltje Doubleday. He served as president and chief executive officer from 1961 to 1978—many of the company's most successful years. That Doubleday waited so long to replace him is a tribute to Sargent's skill as a publisher and his importance to the company—not to mention his influence in the Doubleday family. Sargent and his wife divorced in 1965.

How Doubleday & Company is managed has long been a matter of speculation, but only that. With fewer than 500 stockholders, Doubleday, which now bills itself as "a communications company," is under no legal obligation to communicate anything about its operations or financing—a non-obligation its executives take seriously. "It's very dangerous around here to talk to anyone about the company," admits a book-club executive. "They take this private-company thing very seriously." A decade ago, Neltje, who controls "less than 10 percent" of the company's stock, led a stockholders' revolt to force the company to go public, in an effort to create a market for their stock. "Nelson and my mother just said 'No,' they wouldn't tolerate the idea," she recalls.

UNIFORM PLAYERS CONTRACT
THE NATIONAL LEAGUE OF
PROFESSIONAL BASEBALL CLUBS
The NEW YORK METS
GEORGE ARTHUR FOSTER
CINCINNATI, OHIO

Top prize: *Slugger George Foster is first among the Mets' high-priced players.*

Photograph: U.P.I.

Nevertheless, the dissident stockholders did manage to persuade the company to provide them with written annual reports on earnings. This year, it made for sad reading, as Doubleday, along with just about every other publisher in town, suffered losses in its trade-book division. Precise figures on the condition of the nation's book business are impossible to compile, because so many publishers, like Doubleday, are now privately held. But, according to industry analysts on Wall Street, the best estimate is that hardcover sales were down 16 percent last year, while book-club sales, publishing's original money machine, were up only 3 percent, which is considered a perilous decline when compared with past years.

The high cost of books today, especially fiction, has met with "price resistance" among buyers, reports John Baker, editor-in-chief of *Publishers Weekly*. "A sure sign is that it now takes far fewer copies for a book to make the best-seller list."

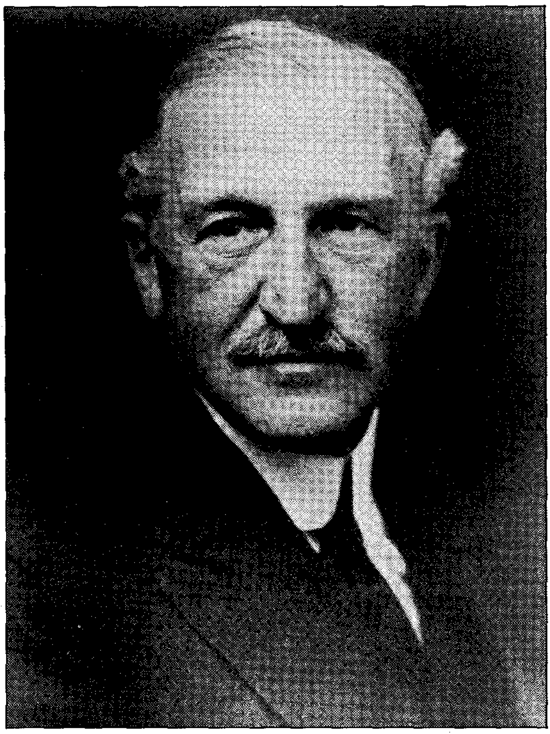
Lately, too, Doubleday books haven't been storming the best-seller lists the way books like *Jaws* and *Roots* did in the recent past. The company shelled out $600,000 for Patty Hearst's *Every Secret Thing*, and one thing that's no secret is that the book was a disappointment, with paperback rights going for a paltry $25,000. Peter Benchley's new novel, *The Girl of the Sea of Cortez*, also hasn't lived up to expectations. "Let's face it, we're not making money publishing hardcover books," concedes one Doubleday executive.

Nevertheless, Doubleday & Company is still profitable overall. Barely. For the fiscal year that ended last April, Doubleday reported sales of $505 million, of which $13 million, in round figures, came out in the profit column. That's up $4.5 million from the year before, which looks promising enough, except for a few unsettling facts: A decade ago, Doubleday reported $8.6 million in profits on about half its current total sales. And just over $10 million in the current-revenue column is from the sale of a radio station—an act of accountancy that raised an eyebrow or two among stockholders. Some wondered why the figure was listed as income rather than as a capital gain or extraordinary income. Cash and assets were down $10-million from fiscal 1980–81. "To keep the stockholders quiet," says one of those stockholders, "it's conceivable they increased the dividend"—to $34 a share, up from $32 in 1981.

Because of Doubleday & Company's policy of *omertà*—absolute silence on all family business matters—it's hard to get a fix on which areas of the company are

work in case they meet Nelson on the elevator…”

making money. Though Nelson Doubleday publicly insists “the book-club business is doing great,” he confided to stockholders in September that book-club subscribers returned books at an unusually high rate last year. Dell, the company’s paperback subsidiary, is reportedly losing money—“Dell needs some work” is how Nelson Doubleday himself put the problem at that stockholders’ meeting. Rumors abound that the company is up for sale (Nelson denied this suggestion in *Publishers Weekly* last week). However, Laidlaw Brothers, Doubleday’s educational-book division, remains substantially profitable. Equally successful is Doubleday’s printing operation, which grinds out about 60 million books a year for the company’s publishing and book-club divisions. The Mets paid out $9.3 million in player salaries over the past two years, and continue to lose money (an estimated $1 million last year). On the bright side is the company’s broadcasting division, whose radio stations are reportedly contributing quite nicely to the company coffers, helping cash flow, and providing tax write-offs for equipment depreciation.


Founder: *F. N. Doubleday was a difficult partner.*

MOST OF THE NEW YORK PUBLISHING world didn’t even know Doubleday had a broadcasting subsidiary, never mind a profitable one—until this summer. Suddenly, there echoed, it seemed, from every radio in every deli, boutique, taxi, and office in the New York metropolitan area the “album-oriented,” hard-rock sounds of WAPP. Television viewers were hit with a daily barrage of 25 slickly produced WAPP commercials promoting the station’s commercial-free summer format. Green-yellow-and-red WAPP posters adorned buses, subways, and just about any available wall. When Gary Stevens, president of Doubleday Broadcasting, got on and off the train in Darien, he delighted in seeing a WAPP poster in the station—and then one day it was gone, which delighted him even more. “Kids are stealing the posters for their rooms,” says Stevens. “The station is the talk of the industry.”

To give Stevens his due, it *is*—and he deserves much of the credit. A former WMCA “good guy,” Stevens was manager of Doubleday’s Minneapolis station in 1977 when he was elevated to the presidency of the company’s broadcasting subsidiary. Doubleday & Company had been in the radio business since 1967, when it paid $14 million for the Dallas-based Trigg-Vaughn group of radio and television stations. Nelson Doubleday was named chairman, but the subsidiary, Doubleday Broadcasting, was a “modest performer” in its first years. In the early 1970s, Doubleday & Company even considered selling off the whole network. But when Stevens arrived, he advised unloading only the stations in the smaller cities, like Phoenix and Albuquerque, and concentrating instead on buying F.M. stations in the major radio markets.

“The advantage of F.M. is that it’s stereo and gets twice the fidelity of A.M.,” says Stevens. “Also, it transmits in every direction, so it can cover the entire marketplace—whereas 90 percent of the A.M. stations have assigned transmission patterns that are much more limiting. Sixty-two percent of the total listening in the country is now F.M.”

Since 1977, Doubleday Broadcasting has bought stations in Detroit, St. Louis, Minneapolis, Denver, Washington, and now New York. The strategy of blitzing with several months of commercial-free radio was established early. Within two months of starting out in St. Louis, Doubleday’s KWK-F.M. was No. 2 in town and No. 1 among 18- to 34-year-olds. In 1980, the company put WLLZ on the air in Detroit, and despite stiff competition, “Wheels,” as the station is known in the Motor City, was at the top of its market in six weeks.

And in New York, according to the *Birch Report,* the precursor to the Arbitron ratings, WAPP zoomed to No. 1 in three weeks, outstripping WPLJ by almost four ratings points.

“We don’t fool around,” says Stevens. “We are very competitive, and we do what it takes to win: spend money.”

Like most modern marketers, Stevens hedges his bets with “passive research.” Before going on the air in a city, Doubleday Broadcasting conducts focus groups—small samples of listeners designed to find out which records are likely to satisfy the local audience.

WPLJ programmer Larry Berger contends that WAPP’s success this summer had little to do with research and almost everything to do with the lack of commercials. “The real test is when the commercials come on,” he says. “Then we’ll see whether people are still interested in the product.”

So far, they seem to be. The latest Arbitron figures show that WAPP is still rated No. 1 in the crucial 18- to 34-year-old market. And in other cities, Stevens insists, the Doubleday stations have been able to hold the audience. Moreover, he claims that WAPP, which started playing commercials the day after Labor Day, has already recouped the summer’s advertising costs and will “be in the black to stay by March.”

Currently, WAPP, which charges $230 a commercial spot, is grossing about $400,000 a month in advertising revenue. Stevens expects as much as 35 percent of that—nearly $2 million—to turn up in the profit column at the end of the year.

Rated No. 40 in total listening audience three years ago, Doubleday Broadcasting now is threatening to crack the top ten.

WHILE THE BROADCASTING subsidiary is moving up the ladder of industry success, some publishing insiders think Doubleday’s trade-book business is bogged down. The company’s unpredictable promotional practices and the poor quality of its books—“Open one up and watch the pages fall out,” complains a literary agent who now avoids dealing with Doubleday—have made the publisher a last resort for many writers and agents.

“When I made my deal with Doubleday, friends offered condolences,” says Robert Sam Anson, author of *Gone Crazy and Back Again.* He claims that when he appeared on television and radio shows around the country to promote his book (a history of *Rolling Stone* magazine), copies often weren’t availa-

Photograph: Wide World.

“. . .Nelson is said to veto top editors’ decisions. . .”

ble in local bookstores. “Their promotional operation was so incompetent that it was as if they had something better to do than publish books.”

“You just don’t know how decisions get made,” says one agent. “Even Doubleday editors complain *they* don’t know how decisions get made, which is comforting but no way to do business.” And even when top editors have agreed on a particular book, Nelson Doubleday has been known to step into an editorial-board meeting and say “No.”

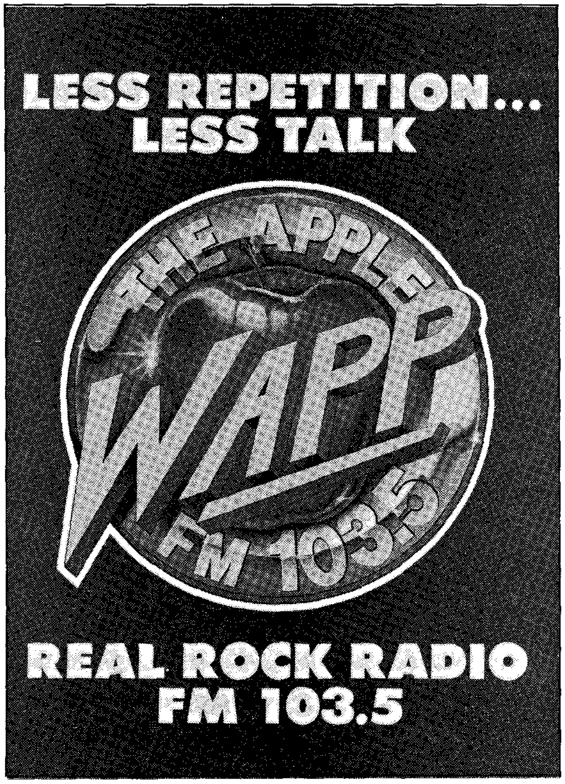
Doubleday & Company has long had a reputation for being slow to respond to a book deal, and recent changes among its top editors haven’t sped things up. In 1980, apparently out of dissatisfaction with his track record and personal style, Doubleday asked editor-in-chief Sandy Richardson to clean his desk and leave. The next year, Ross Claiborne, editorial head of Dell, quit to take a similar position at Warner Books.

Then Betty Prashker, a 21-year Doubleday veteran and the publisher’s top fiction editor, who many thought was being groomed to be editor-in-chief, was “head-hunted away” for the chief editorial job at Crown Publishing. In the meantime, in a surprise move, the company announced that Sam Vaughn, the highly regarded publisher and president of the Doubleday trade-book division, would become chairman of the editorial board, a move that many saw as a demotion.

Doubleday also decided last spring not to renew two longtime co-publishing contracts with Eleanor Friede and Seymour Lawrence. Both had their imprints distributed by Delacorte, Dell’s hardcover division. “It came as a surprise, and we were given no explanation,” says Lawrence, who, together with his wife, Merloyd, publishes Kurt Vonnegut, J. P. Donleavy, Richard Brautigan, Joseph P. Lash, and Robert and Jane Coles, among others. “But business is business, and I assume they had some good business reasons for not continuing our list of books.”

In an effort to establish a central figure—a manager—in the trade-book division, Doubleday announced another management shift in midsummer. Walter Freese, who had been vice-president in charge of the book-club division, was named president of trade publishing. James McLaughlin, who had held the trade-publishing job while overseeing Dell, would now be concentrating on Dell’s problems.

And that was that—for a few months anyway. Then, a week before Christmas, Doubleday named a new editor-in-chief—Sam Vaughn. This gave a morale boost to Doubleday staffers, who were wondering whether creating and selling books had become the neglected child of the Doubleday family. That the company has not yet given up on trade publishing was reinforced by the simultaneous announcement that the former president of the Viking Press, Thomas Guinzburg, a well-respected publishing figure, had joined Doubleday as senior consulting editor.



New wave: *WAPP hooked listeners quickly.*

Meantime, Doubleday consolidated the Dial Press into its trade-publishing division and sold its Dial Books for Young Readers to Dutton. To tighten up its publishing operation further, the company has also consolidated the sale and distribution of Dell and Doubleday books.

These last shuffles, it’s hoped, will settle things enough on the book side to permit Nelson Doubleday to concentrate on the Mets. Fred Wilpon, a real-estate entrepreneur and neighbor of Doubleday’s in Locust Valley, Long Island, has taken over as team president. And with Frank Cashen, a veteran baseball executive with a record for bringing in winners, installed as general manager, Doubleday isn’t likely to follow the lead of his friend George Steinbrenner and ring up the dugout in the middle of a game. The baseball commissioner’s office isn’t quite so off limits, however.

Bowie Kuhn’s flaw may have been a purported lack of business experience, but his sin was a sudden slide into socialist economics—a proposal that Doubleday and his fellow owners in rich baseball towns like Montreal, Philadelphia, and New York share their television revenues with their more unfortunate brethren in places like Milwaukee, Cincinnati, and Seattle. When Kuhn suggested that owners allot some home-game TV revenues to the visiting team, Nelson Doubleday suggested that baseball get a new commissioner. The vigor of Doubleday’s anti-Kuhn offensive suggests the extent to which he’s banking on TV revenues—particularly cable—to put some financial magic back into the Mets.

“Cable is the most important thing in the future of sports,” says Doubleday, who insists nevertheless that “we do not intend to take the Mets off of free television altogether”—though the Mets’ contract with WOR-TV runs out in 1984.

And the book business? “Nelson has his sentimental side,” says Sandy Richardson. “It’s a family company, and he’s not about to fold anything. But he has no illusions. The company’s financial types give him regular reports on sales and profits. Nelson’s a smart guy; he probably intends to leave the trade-publishing side dormant for a while and redeploy his cash in things like radio.” Adds a literary agent, “No matter how awful Doubleday can be—and that’s pretty awful—the place has extraordinary resources in terms of a backlist, sales force, book clubs. I think Doubleday is in a process of rebuilding, like the Mets.”

So perhaps those who care about matters literary should wish Nelson Doubleday well in his efforts to rebuild and diversify his company. If anyone is going to make money from rock ’n’ roll, why not a company that also manages to publish some very good books?

And, obviously, lucky is the book publisher who has other sources of income. Doubleday is currently closing a $9.5-million deal for its seventh F.M. radio station (the F.C.C. limit for one company), in the lucrative Chicago market, and negotiating to take over three bookshops in California. And the Mets? Well, Tom Seaver is back, and Met fans, a forever optimistic crew, are hoping that “Tom Terrific” (albeit a slightly older and grayer model) will bring some of the old Met magic back to Shea. Who knows? If the magic does return, maybe some of it will rub off on Doubleday’s book business. ■

Theater/John Simon

IDEALS LOST—AND FOUND

"...Circle in the Square's *Misanthrope* is more farce than Molière, and his elegant 'hero' a foot-stamping nonentity..."

THE IDEAL PRODUCTION (IF SUCH A thing is possible) of Molière's **The Misanthrope** would tread the razor's edge between comedy and—not just drama—tragedy. For centuries, scholars and laymen have speculated and argued about whether Alceste, in love with the coquette Célimène and in hate with the world (its injustice, hypocrisy, faithlessness, stupidity—in short, its people), is an idealist or a moralistic pedant, a justly frustrated philosopher or a ludicrous dreamer, a hero or a buffoon. The answer is that he is all of those things, and that in his humanism soured into inhumanity, and in his semi-thwarted love (for Célimène and mankind) curdled into comic indignation and tragic rage, he is not so much an enemy of the people as the archetypal human being torn by the self-contradicting passions we call everyday life.

Alceste, then, should be reasonably youthful and endowed with all the outward signs of well-being: good looks, elegance, wealth, *politesse* (if only he wanted it). Against this felicitous exterior should explode the fury, comic as well as shattering, of the soul that wanted perfection all around because the man's own gifts, at least superficially, suggested that, in the sunnier reaches of the Sun King's reign, perfection was perfectly possible. Hence in the current farce at the Circle in the Square, coincidentally also called *The Misanthrope,* the casting of Brian Bedford as Alceste is a very nearly perfect disaster. Bedford, a good and even delightful actor in the right parts, is here a middle-aged, chubby, common-looking, posturing, foot-stamping, crookbacked (is he already thinking of Richard III, one of his projected roles?), sputtering nonentity. Looking like one of the more presentable loonies in a staid production of *Marat/Sade,* Mr. Bedford makes the problem here seem to be whether Alceste should accept compulsory retirement from a minor civil-service job. He is Bartleby the Scrivener with an unexpectedly unleashed gift of gab.

Or, given the utterly childlike Célimène of the talented but miscast Mary Beth Hurt, he might as well be the cuckolded elderly husband-to-be of *The School for Wives,* whom Bedford, years ago, played very well indeed. But the Misanthrope must be Alceste, not Arnolphe. As for Célimène, she cannot be diminutive and doll-like, but must be of full stature, the better to embody Molière's notions of *das Ewig-Weibliche,* for which Miss Hurt substitutes the eternal *gamine.* She is charming, all right, and has never looked prettier; she moves with ease and grace; her expressions that glitter with infantile brittleness can freeze into a seriousness that is, if anything, too earnest for the role; and her voice tinkles away daintily like the chimes of some miniature pagoda. But Célimène is not a Dresden-china shepherdess artfully maneuvered by invisible strings; she is Molière's quintessential woman, and her domain is the world, not a vitrine.

The Misanthrope: *Hurt is too tinkling, Bedford too sputtering.*

Miss Hurt has, to boot, problems with speaking verse, as do some other members of the cast. Stage poetry must not sound like classroom recitation, but neither should it be pummeled into prose. Thus both Bedford and Stephen D. Newman—in many ways a sound, manly Philinte, even if he is a bit of a sinister Cardinal Richelieu—often go far out of their way to hide or throw away the rhyme, whereas Miss Hurt and Carole Shelley, the amusing and more than usually human Arsinoé, are at pains to introduce long pauses or excessive singsong, wreaking havoc on meter and rhythm. Still, no one speaks outright badly, though three actors perform downright poorly. David Schramm tries to be a restrained Oronte, which may be a good idea, except that given his basic uninventiveness, Schramm might be better off sinking like a clown than like a lead balloon. As the two marquesses, who should at least superficially be polished and graceful enough to make credibly playful co-conspirators for Célimène, Munson Hicks and George Pentecost are as inviting as a Central Park lawn at the end of a summer Sunday.

If Mr. Newman were not made, by voice and looks, for other kinds of parts, his Philinte would come off best, along with, but for one thing, the Eliante of Mary Layne. Miss Layne is a visually, vocally, histrionically spellbinding actress, but someone or something has given her the idea that Eliante is the young Lady Bracknell, and she forces her naturally unusual and arresting voice into Edith Evans pyrotechnics that are genuinely off-putting. But she does know how to speak verse. Good and unfussy are Marjorie Bradley Kellogg's scenery and Richard Nelson's lighting; Ann Roth's costumes are delicious for the women and feeble for the men. Stephen Porter has, despite the considerable cavils listed above, directed some nice movements and tableaus (though so unfortunate is theater in the round that during a crucial exchange of a minute or two I could see the face of neither hero nor heroine). And there is Richard Wilbur's translation, wonderful

Photograph by Martha Swope.

"...Wilson's *Angels Fall* is a lovely place to spend a couple of hours..."

enough to make any production of it worth catching. Still, the image I took home with me was that of a sorrowful spaniel of an Alceste stamping his foot all over the stage as if to locate a bone whose burial site he had forgotten, and of a Célimène whom we must rush to F. A. O. Schwarz to buy for the spoiled little girl who has everything.

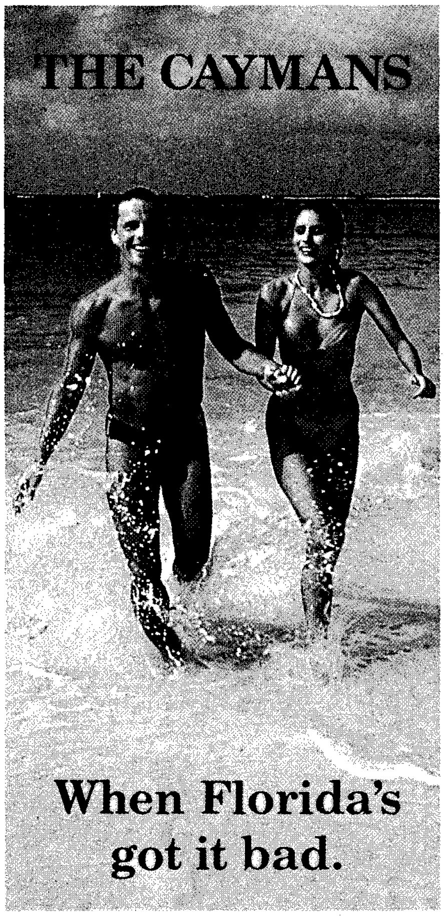
LAST NOVEMBER 1, I WROTE ENTHUSIASTICALLY about Lanford Wilson's **Angels Fall,** which has now been moved unimpaired to Broadway. I am truly happy to report also my undiminished pleasure at reseeing the play, and wish to stress that the slight strictures I am about to make are no grounds for forgoing the adventure of the best American play on Broadway this season. Yet that, alas, would mean little if I could not add that *Angels Fall* is a tender and moving experience, often marvelously droll, consistently but unforcedly dramatic, and, despite its somewhat artificial way of bringing its characters together and resolving most of their difficulties, a lovely place to spend a couple of hours whose sustaining aftertaste will linger in the consciousness a long, long time.

A lovely place: John Lee Beatty's New Mexican mission is so clean and humble and holy that it may well produce religious conversions; Dennis Parichy's lighting you all but feel on and under your skin as it progresses from white heat to golden enlightenment while the hot day lopes toward small but significant insights. There is an ominous accident at a nearby uranium mine, and the blocked roads toss together six persons: the local priest, Father Doherty, unconventional and zestfully canny (Chesterton would have fancied him); Don Tabaha, a young, half-Indian doctor about to leave his people untended as he heads for a prestigious research fellowship in San Francisco—which Father Doherty wants to prevent; Marion Clay, art dealer and the widow of an important regional painter, who has sold their ranch and is off with her young lover, "Zappy" Zappala, a dopey but likable tennis player desperate to get to San Diego for a tournament; and Niles Harris, an Ivy League art professor who had a spectacular nervous breakdown and who, with Vita, his former student and now caring but sharp-tongued wife, is driving to a posh sanatorium in Phoenix, a stay to be paid for by his college.

There is atomic apocalypse in the air—or, at any rate, helicopters disquietingly blaring their soothing lies at the ground—and Father Doherty does eventually turn to the appropriate passage in Revelations. But the real questions are mainly worldly ones, merely given special urgency: how to live and love in the here and now, how to hold on or let go and how to choose between them. The play really is about education: how to teach and learn, how to pick and do one's job, how to find ways of living together or apart. Wilson writes very likely the best dialogue in America today; his only problems here are that he sets up expectations of cataclysm that he cannot (and probably should not) deliver, and that he is so damnably decent and good-natured that he hardly writes a bad characteristic, never mind a bad character. Yet there is enough asperity and acerbity to keep things from going sentimental, though there may be an overdraft on humanity's credit.

As the Navajo, Danton Stone does not always hit the right tone, yet how well he smoulders and mocks; the excellent Brian Tarantina may exaggerate a moment or two of Zappy's. But as Professor Harris, Fritz Weaver is enchanting, as he turns both self-hatred and disgust with his students into the most sumptuously poetic and ironic—and achingly serious—playacting. Tanya Berezin does a dazzling balancing act with superiority and edginess as the older woman to whom age brings both wisdom and insecurity; her performance is both lancet and whatever poultice there may be. As Father Doherty, Barnard Hughes is perfect down to the last little detail, and perfection is something you want to see, not read about in a column. And as Vita, the young wife whose early enthusiasms have turned into slightly premature, worldly-wise resignation, Nancy Snyder has gifts that are uncanny. Her husky, somewhat plangent near-monotone seems to throw away lines, yet they reach us with a mysterious and unsettling delayed reaction, while her lithe, relaxed sensuality and understated feline beauty emphasize rather than mute whatever is troubling beneath. And Marshall W. Mason has moved, disposed, and paced actors and words with shrewd and limitless diversity—and what eloquent pauses he and Wilson have wrought!

NICHOLAS KAZAN, THE AUTHOR OF THE preposterous **Blood Moon,** a play about rape and revenge whose sole purpose must be to make its current preposterous competitor, *Extremities,* look like a masterpiece, says he sat on this allegedly true story thirteen years. A little more and he might have smothered it, saving us and himself hefty embarrassment. ■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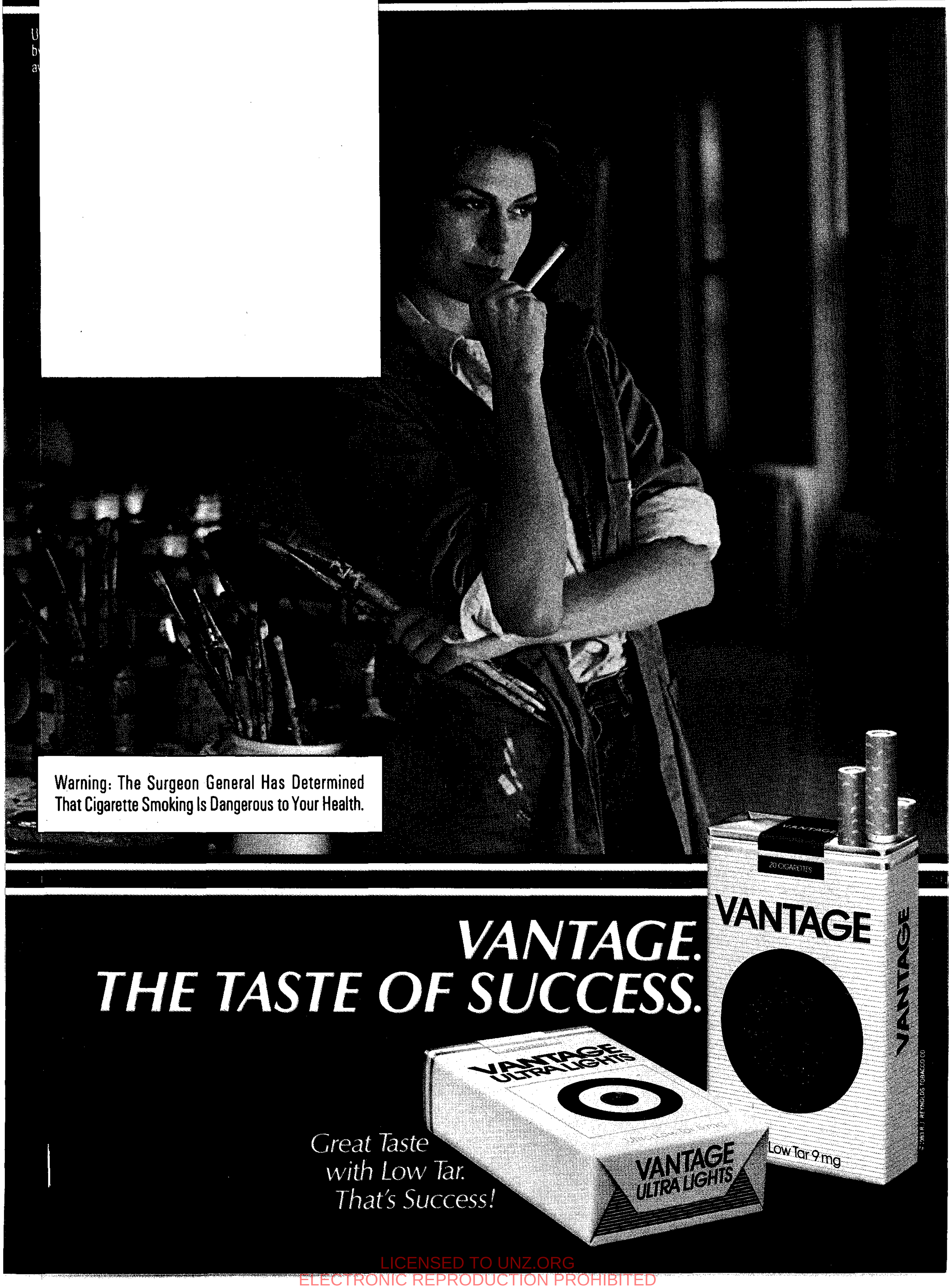
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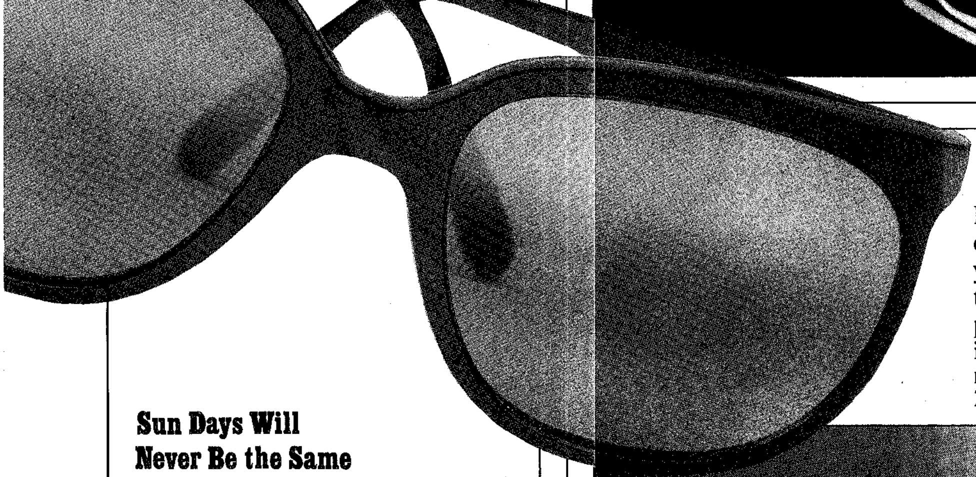
By Nancy McKeon and Corky Pollan



Sun Days Will Never Be the Same

Skiers and mountain climbers are wary of the sun's harsh rays, and they wear special sunglasses because of them. But even those of us who aspire to nothing more strenuous than reading at the beach or driving westward into the setting sun can benefit from Vuarnet glasses, imported from France. The double-gradient lenses are darker at top and bottom, and absorb all ultraviolet and 90 percent of infrared rays, as well as the glare reflected off snow or water. Plain lenses are $65 to $98, depending on frame style (there are 36 styles, including 5 with wraparound temples for active sports). Prescription lenses (+5- to –5-diopter only) can be special-ordered and go from $250 to $300. All frames are custom-fitted.

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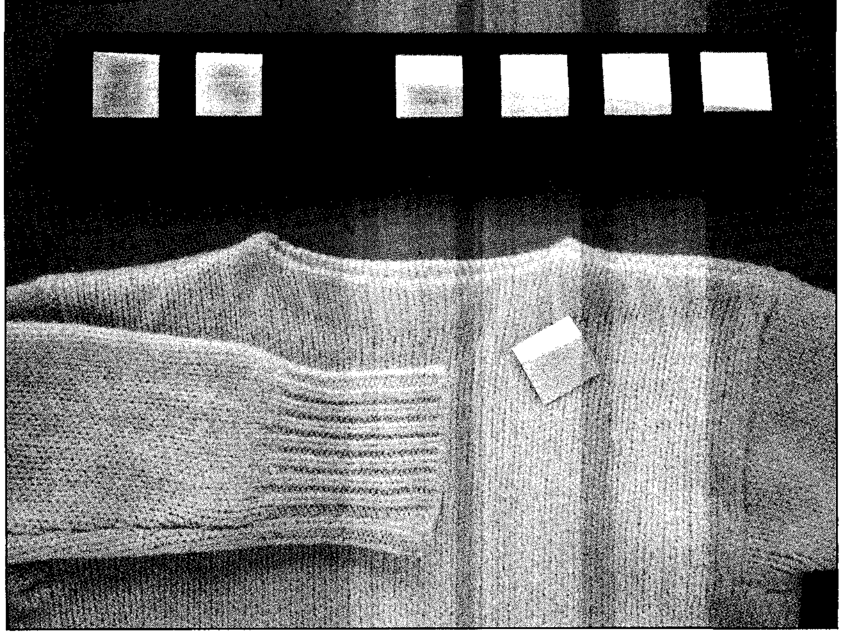

Photographs: top, Jonathan Atkin; center left, Steve Lesnick; bottom, S. Baker Vail.

Bayside Queens

An honest fresh shrimp is a rarity in this town. That makes Pesca's Shrimp Festival especially appealing. Taste four crustacean cousins: small, tangy pink crevettes from the Mediterranean, milder Louisiana natives, shrimp from Monterey, and the giant, voluptuous Hawaiian blue prawns. The menu revolves: There's earthy Choctaw Indian gumbo with Jerusalem artichokes; shrimp mousse with tomato and dill; shrimp pudding or seviche; shrimp potted in a buttery spread with kippered salmon. Costly blue prawns come peppered with ginger or, Martinique-style, in a coconut-milk-cooled sizzle of chili peppers and fresh green peas. Appetizers are $4 to $7, entrées $13 to $19. Shrimp to your heart's content at home too: The same four creatures are available now at De Martino's. **—Gael Greene**

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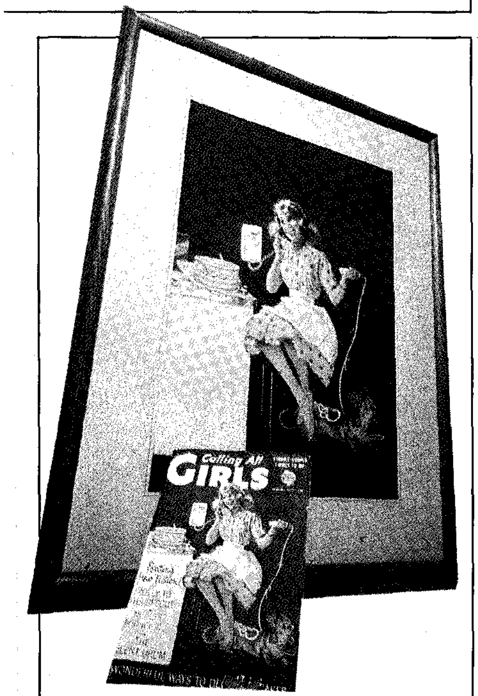

Teenage Idyll

Calling All Girls helped us throw pajama parties and be popular with the other girls in school. *Compact*—same size, same vintage—dealt with stronger stuff (you know . . . *boys*). Original cover art from both ($100 to $200 framed, quantities limited) will help us remember.

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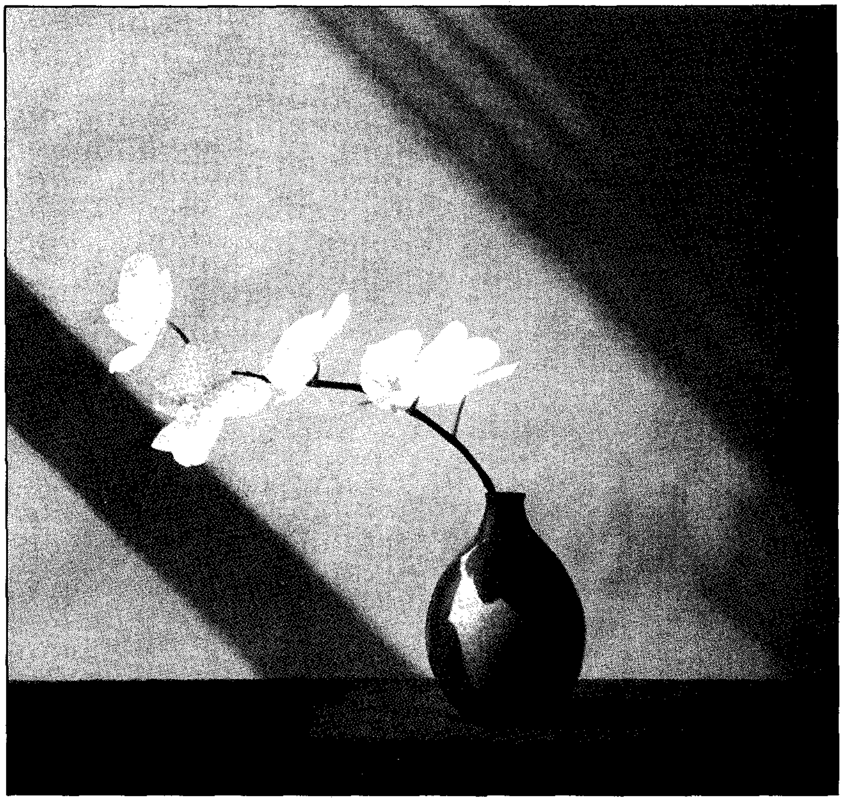

A Change of Art

The same Robert Mapplethorpe who gives us celebrity portraits in chic publications and homoerotic nude studies can photograph a flower and break your heart. His portfolio of six flower studies—each more than two feet square, all in luxuriant color—offers unlimited beauty in a limited edition of 2,500. This proof of Mapplethorpe's lighter side is $125. **—Jordan Schaps**

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MAKING SENSE OF THE SIXTIES

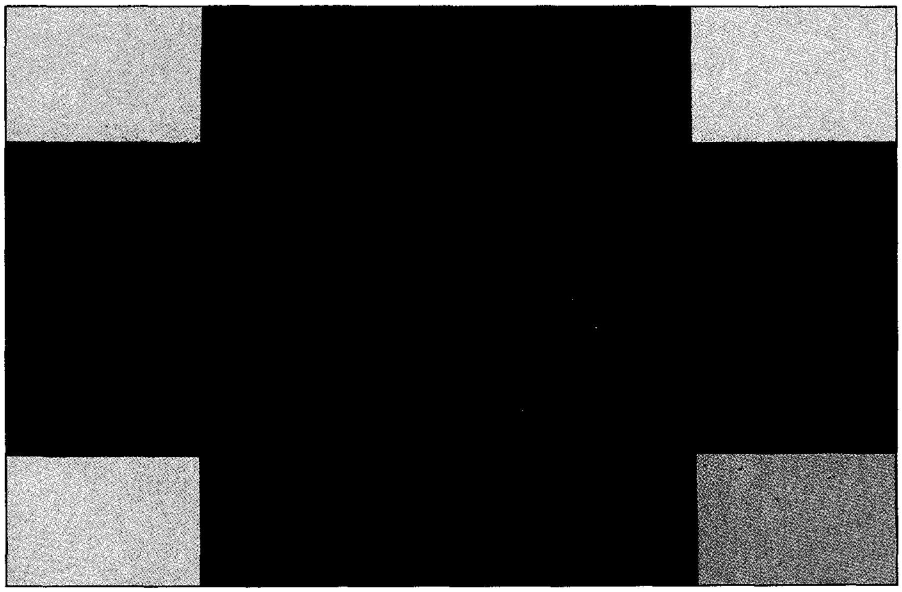
"...The crudeness of the P.S. 1 show prevents a sentimentality that could smother chances to take the art seriously..."

FORGET GRAFFITI, FORGET EXPRESSIONISTS, Germans, and Julian Schnabel. Until March 13, the orthodoxies of the 1960s are displacing those of the 1980s at **P.S. 1,** the exhibition space and artists' think tank housed in a converted Long Island City school. Tired of the "more is not enough" philosophy of the past few years, Alanna Heiss, director of the Institute for Art and Urban Resources and head of P.S. 1, decided to reconstruct the aesthetic she grew up with. So she asked a series of guest curators to assemble reminiscences of the sixties for the institute's first historical show. "Abstract Painting: 1960–69," in the main gallery, covers reductive art in New York City, and there isn't a painterly drip or an overt brushstroke to be found anywhere on the premises. The other rooms hold reminders of the decade's video, performance, photojournalism, fashion, film, architecture, sound, and art-world activism. A catalogue offers observations by 26 artists, writers, and collectors on the loft parties, the Brillo boxes, the anti-war marches, the black paintings by Frank Stella, and all the other cultural debris of, in art historian Linda Nochlin's words, "the last decade when the world (meaning oneself, of course) was still young."

I was young, too, and on a different side of the continent, and therefore share some of these memories while remaining indifferent to others. By itself, reminiscence is a pointless form of self-congratulation. Fortunately, P.S. 1's revisionist reconstruction is as ragged and disorganized as my own recollections of the era. The show's very crudeness prevents the sort of gibbering sentimentality that could smother the chance to look seriously at the ideas motivating art and life in the sixties. Any other institution would have tried to pull the show's raw data into some lopsided order. But not the institute, which owes its own existence to the "hang loose" philosophy.

Heiss began thinking about founding P.S. 1 in the late sixties, inspired by the decade's other disestablishmentarian movements: the alternative press, alternative health care, and so on. P.S. 1 remains an "alternative space"—that is, something other than a museum, and something not at all like a gallery. It was meant to encompass those aesthetic loose ends that escaped the tidy blue-tinged coiffures of our more mature art institutions. And no decade had more flyaway ends than the sixties.

The most intriguing of the smaller exhibitions, therefore, seem to have merely sliced out a modest section from that unruly decade. Bob Harris has put together a video program that includes Nam June Paik's witty TV set with a single vertical white stripe—a technologist's homage to Barnett Newman. Lucy Lippard and Jerry Kearns collected leaflets and posters from such artists' movements as the Art Workers' Coalition. "Making News: Black Americans in the '60s" is Carol Squiers's compilation of *Life*-magazine photo-essays covering school desegregation, the Watts riots, and the 1963 march on Washington. The violence and pain in those photographs haunted me more than any of the decade's other ghostly presences. I'm not sure why, but I think it's because such anguish and courage seem so impossible in the 1980s.



Searching for purity: *An untitled work by Al Held, at P.S. 1.*

P.S. 1's main exhibition, "Abstract Painting: 1960–69," is no less decidedly idiosyncratic. Donald Droll, a dealer active during the sixties, has picked artists whose work he knew and liked, artists who are also identified with the cool, reductive style that dominated the pages of the art journals and the prose of the critics. In retrospect, those critical obsessions look a trifle limited, for the list of what is *not* in "Abstract Painting" is awesome. There is no pop, no op; there are no Californians; no big names; no Frank Stella, Kenneth Noland, or Ellsworth Kelly; no fading Abstract Expressionists (or flowering ones either).

The artists represented in this retrospective chose the work to be included, or assisted Droll and Jane Necol in choosing it for them. Most of the paintings come straight from the artists' own storage racks, offering the chance to see the decade as they themselves saw it. Because the big names of the period are still widely shown, Droll chose painters in the category in which Somerset Maugham placed himself: at the very top of the second rank. Al Held is here, with Robert Mangold, Brice Marden, Robert Ryman, Doug Ohlson, and David Novros; most are still eminent in the 1980s. They abide next to the likes of Lee Lozano, a New Yorker admired by Sol LeWitt and notable (within that small circle of friends) for dismal monochromes portraying sound waves. Jo Baer, whose elementally simple and elegant abstractions have almost disappeared these days, is also here, her work hanging next to that of Will Insley, who absorbed the lessons in Stella's black paintings, then dropped from sight.

Photograph by Andrew Moore.

Droll's show, in other words, is about survival and eclipse. What survives? Besides the artists themselves, not much. You walk through this exhibition astonished that so many hallowed assumptions could so delicately fade away. Painters in the sixties—Droll's painters, anyway—believed that a certain kind of purity was possible in painting. Pure painting was "honest," emotionless. Such honesty reflected the idealistic purity of anti-Establishment politics. Poet Carter Ratcliff notes that the decade was "dominated by the politics of images." How could abstract painting be emotionless yet political? It was easy—you just had to be there.

Perhaps, two decades later, we can begin to separate these paintings from all the talk about them. It's difficult, even now. Art in the sixties struggled along under an overburden of definitions. Janet Kardon, director of the Institute of Contemporary Art, in Philadelphia, did a very witty thing for P.S. 1's catalogue: She scanned the third paragraph of the second article in each of eight years' worth of issues of a "major art periodical" and listed the phrases she found there. I am fondest of "fabricating the tesserae of reaction," though "wedges of space trapped in geometry" is not half-bad, either.

A fascinating number of critics now admit, in the catalogue, that they felt awkward with the emotional aridity of formalist abstraction. (If they thought so at the time, few acknowledged it.) But by asking the artists for contributions, Droll has pulled in paintings that are not nearly as emotionless as the talk about them would have it. Nor are they as polished or as perfectly affectless as the work that evolved later in the decade, when "objective" painting became a painful cliché. On the contrary, many of the works here are special: They make you finally understand why certain artists were considered so worthy. Mangold's abstraction is a smooth spray of color on Masonite, slowly rising and changing hue like fog turning to smoke. Novros constructed his paintings right on the wall out of discrete chunks of canvas; the works from 1965 to 1968 are subtly and commandingly architectural. Both Jo Baer and Al Held have contributed their "classic" works, the ones that earned them reputations for balance and nuance. Riding the trailing edge of Abstract Expressionism, reductive painting in its early years held on to a few "outmoded" virtues long enough to make its claim to purity both more ambivalent and more meaningful, especially to a generation that needed to believe in something. (46-01 21st Street, Long Island City; open Thursday through Sunday 1 to 6 P.M. P.S. 1 can be reached by subway or car; call 784-2084 for directions.) ▬

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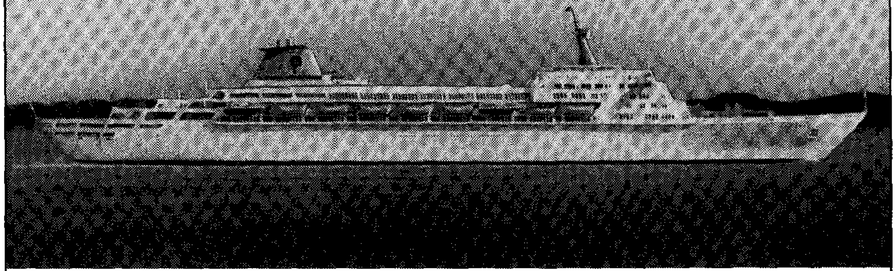

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BACK AT WORK

"... News from A.B.T.: a neglected Balanchine ballet, a showcase for Baryshnikov and protégé, the return of Kirkland ..."

Following the fleet: *Mikhail Baryshnikov, Robert La Fosse, with American Ballet Theatre.*

ITS LABOR DISPUTE RESOLVED, AMERICAN Ballet Theatre is back onstage with its dazzling assemblage of talent. Audiences received it like rain after drought, in a recent sold-out week at Kennedy Center. While the company necessarily postponed plans for ambitious new productions, it managed to add two works to its eclectic repertory. One of them is at the very least a minor masterpiece.

Musicologists call Mozart's Sinfonia Concertante in E flat a work for the cognoscenti, and Balanchine's response to it—his 1947 *Symphonie Concertante*—may seem somewhat rarefied as it goes about making the musical architecture visible. To those who find Mozart's subtle, elegant designs arcane, Balanchine's setting may prove equally inaccessible. Happily, a large part of the Washington crowd seemed grateful that A.B.T. had retrieved this lovely work—unaccountably neglected by the choreographer's own company for some three decades.

The ballet presents a grove of women: an ensemble of sixteen, a set of six demi-soloists, and two principals. The scene is no lover's fantasy, but a choreographer's vision—of ballerinas, confirmed and nascent. Complementing the play of the solo violin and viola, the leading figures (Cynthia Gregory and Martine van Hamel) work in counterpoint, while the two-tiered ensemble becomes now a frame, now a latticework, now a significant actor in the proceedings. Their configurations—sometimes strange and always marvelous—seem to have been devised in an endless stream of invention.

The sole male in the ballet (Patrick Bissell) appears only in the middle movement, to partner the chief women in tandem. It's a brilliant conceit, this *ménage à trois*, engendering an enigmatic, haunting emotion as some of the great moments in the history of adagio dancing loom and fade in dream succession. Because of the musical tone, and because the large corps has vanished, this is the most intimate of the ballet's three sections. Yet it's here that Balanchine achieves the most epic "geographic" changes. At one moment the man kneels at the stage's edge with his back to us, to watch the two ballerinas, way upstage, turn to float serenely toward him, as if his very gaze could compel them across great distances into his arms. Another time, he makes his way, like the Sleeping Beauty's prince, through the small thicket created by the crossing lines of the mini-corps, then stands at the apex of an inverted V they form, gazing—it seems from a mountain peak—at his elusive partners. Everyone concerned danced with great purity, some style—and much superfluous awe.

John McFall is a resident choreographer with the San Francisco Ballet, but he might have come to A.B.T. from outer space for all that he picks up on the implications in the casting of his new duet, *Follow the Feet*. Set to Stravinsky's 1946 *Ebony Concerto* for clarinet and jazz band, it stars two fair-haired boys—the company's director, Mikhail Baryshnikov, and the 22-year-old soloist Robert La Fosse.

The two have a lot in common: light complexion, sweet-faced charm, compact bodies that pack a brilliant technique. La Fosse's physical facility doesn't equal that of the young Baryshnikov, nor even that of today's graver, slightly frayed Baryshnikov. Yet it's been impressive enough for the director to give the young man a slew of leading roles, many of them his own: Misha creates the title part in *The Wild Boy*; there in the second cast is Robbie, coming behind him like his shadow.

Now even the best-intended mentor-protégé relationship harbors an element of rivalry. But McFall, if he's aware of the situation at all, reduces this inherently dramatic tension to friendly competition. Baryshnikov and La Fosse play look-alike Tom Sawyers who strut their stuff by turns, periodically stopping to see how the other guy's taking it, until they sashay off companionably, arm in arm.

The movement is unremarkable classical-ballet stuff with jazz flourishes and scraps of gymnastic horseplay. Nowhere does it distinguish between the abilities, personalities, or even the ages of the two. The ballet would barely be affected if they switched roles, or handed the whole business over to two other nimble fellows—assuming they could find another team willing to wear those Santo Loquasto playsuits that end in a ruffle just above the knee.

On the personnel side, the week's big news was the return of Gelsey Kirkland. She appeared just once, and in negligible material—the puppy-love duet of Lynne Taylor-Corbett's *Great Galloping Gottschalk*—and with that single showing obliterated everything else that was

Photograph by Jack Buxbaum.

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VANITY FAIR

going by the name of wonderful. Her body is as supple as ever, her line as clean and true, her daring as keen. But the thrill of her performance depended not so much on physical ability as on the intensity of her conviction. She took an anonymous character and made it unforgettable: a moody, romantic adolescent, still childishly athletic, full of tender, passionate desire, and equally full of doubt and distrust. One might say Kirkland was making too much of this flimsy sketch. She seemed to cram a lifetime's experience of grief and bliss into those few minutes onstage—but where I come from, that's what a ballerina does.

HERE AT HOME, RUDOLF NUREYEV IS PROviding employment for the entire Boston Ballet, with whom he is starring in his production of *Don Quixote* at the Uris Theater (through February 6). Like Baryshnikov's *Don Q.* for A.B.T., Nureyev's is a free-form derivation from the Petipa original. Perhaps even Petipa had trouble marrying the serious theme of the eccentric visionary with the earthy comedy of the barber Basilio who courts a willing Kitri while her daddy encourages more profitable suitors. In Nureyev's version, the elements remain adamantly unrelated, which is one reason this setting falters through lack of imagination.

It is consistently intelligent, though, and seething with energy. Every ranking member of the company seems to have some solo work, backed by an admirably animated crowd. Of course, the ballet is unabashedly a vehicle for its aging superstar, yet neither he nor anyone else in the cast need be ashamed of his endeavors. The spring is long gone from Nureyev's once famous feline jump, and he accomplishes the bravura feats assigned to Basilio only by throwing classical form to the winds. But his appetite for movement is more voracious than anyone's, and the audience responds to his intent. His Kitri, Laura Young (who alternates with Marie-Christine Mouis and Eva Evdokimova), strained to match his charisma, and played herself false in the attempt.

The best two bits of solo work came from little Stephanie Moy, quick and light as a dragonfly in her cupid role, and from Cynthia Tosh, a tall, superbly built young woman who danced so simply and lyrically as the head bridesmaid that the elaborately contrived ballet seemed for a moment beside the point. The female ensemble made a very decent showing in the vision scene, where classical schooling tells. If only they'd enliven their pristine placement with a dash of Nureyev's ardor. Nicholas Georgiadis designed the elaborate, febrile sets and gorgeous wardrobes for everyone. ■

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On The Side

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Some are best left uncooked. Most of the others should be steamed–and then, only until the precise moment they begin to taste, and feel, cooked. With the color still strong and the bite a bit shy of crispness. And served with a generous portion of sweet butter.

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One of the features of each day's bill of fare at the Market Dining Rooms is a platter of freshly steamed fresh vegetables–the pick of each day's offering at the markets–served family style. On a recent day it included cauliflower, broccoli, carrots, sugar snap peas and squash.

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A bite of potatoes fried in their skins. A sip of the handsome red wine. Then back to your steak. You carve carefully so that each bite is precisely right. You cut so the last piece is the one you've wanted most. And at exactly the right moment, you're finished. More? No. Just right. You're not hungry, you're not full.

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Chef Robert, Executive Chef
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Fresh Baked Bread: The miracle of yeast.

Not long ago when we were a more rural people, bread was an entirely different food than what is commercially available today. Most of it was baked fresh, before daybreak each morning. It was made from whole grains of wheat–husk, bran, germ and all. It had the texture and taste and smell of healthful, real food.

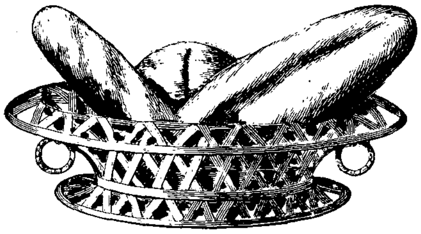
The aroma of this bread baking was enough to send children running from the warmth of their comforters out in the chill, still unheated house to stand in line for the first rough cut slab.

Good honest bread like this is the most fundamentally satisfying of all foods. And yet, ironically, one of the hardest to come by.

Our cracked pumpernickel and natural white soda bread are baked fresh each day. And baked the way they should be baked: with substance, food value and a heavy texture. They look like real food, they feel good when you break them off. You butter them handsomely and watch the butter melt into the texture. They are a pleasure to chew and taste like no other food you know.

A suggestion: Next time you're eating at the Market Dining Rooms, order a glass of red wine as soon as you're seated. Break off a large piece of warm bread as soon as it's served and butter it thickly. And savor.

You're having one of the most gracious feasts known to man.



Movies/David Denby

DIES IRAE

"...Warmhearted, tough-minded, *The Night of the Shooting Stars* offers an earthy, poetic view of the Day of Wrath..."

The Night of the Shooting Stars, A MAGNIFICENT new film directed by Paolo and Vittorio Taviani (*Padre Padrone*) and written by the Tavianis, Guiliani De Negri, and Tonino Guerra, has some of the most amazing sequences I've seen in an Italian movie since the early works of Bertolucci. The Tavianis don't have anything like Bertolucci's flowing, voluptuous lyricism. Instead they work in an abrupt, frequently harsh style with outbreaks of crazy, barbaric poetry that leave one rather startled. Warmhearted and tough-minded at the same time, they possess the Italian genius for earthiness without the Italian weakness of sentimentality. From the most banal and trivial events spring hyperbolic, even epic effects.

Betrayed: *The bishop and his wounded flock.*

As we stare out a window at a lovely, star-filled night, a woman telling bedtime stories to a child says that it is the Night of San Lorenzo—the night of shooting stars, August 10, when everyone's wish comes true. And she recalls another Night of San Lorenzo—in 1944, when the war in Italy was almost over. In the Tuscany hills, the Germans are moving out as the Americans sweep north; meanwhile, irregular bands of partisans and black-shirted Fascists fight to the death. We see the narrator as she was then—an impish little girl, Cecilia (Micol Guidelli), romping through the disasters of war in a pink dress and a white hair ribbon. At a hastily arranged wedding service (the groom has spent the night hiding in a thatch-covered hole in the ground) a fervent priest glares at his audience and says, "If the Day of Wrath is near—and it always is—then it is our duty to survive." Cecilia, bored with all this, turns and stares at a huge painting of the damned writhing in agony. One of the sufferers hangs upside down, eyes crossed in anguish, and Cecilia crosses her eyes right back at him. The whole movie comes out of this sequence: *The Night of the Shooting Stars* offers a cross-eyed view of the Day of Wrath and of survival.

In a small Tuscan town, the Germans have marked certain houses for destruction, and they order everyone to join the bishop at the cathedral. The rich and the pious, trusting in the bishop's protection, do what they're told; the others stick with the shrewd, tough Galvano (Omero Antonutti), who suspects that the enemy, vindictive in retreat, might be setting a trap. The community splits in two, and each group takes bread—the pious, in the cathedral, tearing up the bread and using it as the host when they run out of holy wafers; the rest, with Galvano, eating it because they're hungry. In contrasting the churchly and pagan ways of life, the Tavianis are on the side of the skeptics. Fate is cross-eyed, but it helps to be shrewd.

For, of course, Galvano's suspicions are right, and when bombs go off in the cathedral, the Tavianis stage the first of their spectacular scenes. People come tumbling out of the smoking building, distraught, maimed, while the bishop trembles as if God had abandoned him. In the hills, meanwhile, the other group hustles along the road, hoping to link up with the American army and terrified of German attack. The Tavianis place the camera slightly behind and above the villagers as they hurry forward; they appear to be driven on by the Furies.

The Tuscan hills are very beautiful—golden brown, soft green, and rounded—but the Tavianis don't press for easy lyricism. The look of the film is scrappy and rough, the beauty incidental, a by-product of powerful dramatic impulses. By instinct, the Tavianis are anti-Fascist in their aesthetics—they avoid the choral or sculptural use of groups. They're instinctively anti-Communist too—no heroic young couples stand on windswept hilltops greeting the brave new socialist future. I can't think of another film with so much heroism and so little rhetoric, visual or verbal. Though the movie is about the collective life of a community, we're constantly aware of the idiosyncrasies of the characters. It's only the terrifying violence of war that pulls all of them into a unified group. At night, out in the fields, little Cecilia accidentally sits in a basket of eggs. A man starts to slap her, but her mother intervenes, pulling her aside, and the camera stays with the two of them; when it drifts back to the eggs, two men—presumably the girl's father and the first man—are rolling on the ground in furious but silent combat. Suddenly a flare goes up, and all of them tumble for safety into a large pit, falling over one another like the sufferers in that painting of the damned. It is a terrifying moment—they could all be annihilated with a single mortar shell. But as they huddle in the silver light of the flare, Cecilia remains outside, ritually smashing two remaining eggs with her fist.

The movie is vignettish and anecdotal—the refugees pee, they bathe, they fall in love or quarrel; one woman runs off to join a group of Sicilian-American soldiers and dies alone in a grove of olive trees—but it is never condescending, never picturesque. These aren't "little people"—they are people living life out at the edge, where the banal and the fantastic intersect. When Cecilia runs

MARIANAS

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into a couple of G.I.'s, she can't communicate with them, so she makes faces, and they make faces back; finally one of the men blows up a condom, ties it, and gives it to Cecilia, who carries it aloft in triumph back to her people.

Near the end, all the vignettes, all the relationships, loyalties, jealousies, are gathered into a single extraordinary scene. The townspeople link up with a group of partisans who are cutting wheat in order to prevent the crop from falling into the hands of the Fascists. Suddenly the Blackshirts appear, and everyone scatters into the field. The fratricidal combats that follow are both deadly and buffoonish. Men stand up in the golden wheat and shoot their childhood friends; partisan members of a family shoot Fascist members; an old woman is killed out of sheer panic. None of these people is very good at war, and they fight clumsily.

At the climax, Cecilia's grandfather, who is forever reciting tales of epic combat from the *Iliad,* is killed by a Fascist, and Cecilia, astonished, has a vision of revenge carried out by a phalanx of Greeks, in full battle dress, hurling their spears. The "Dies Irae" from the Verdi *Requiem* sounds—the apocalyptic passage in which the trumpets summon the souls from the four corners of the earth. If my ears don't deceive me, as the spears pierce the tall Blackshirts, the sound of Arturo Toscanini's voice can just barely be heard above the din, urging the players on to greater force (it is the famous 1951 performance with the NBC Symphony). This really *is* the Day of Wrath, the Day of Judgment: The opening of the movie has been fulfilled in a blaze of imagery that is both pagan and Christian. The long, quiet coda that follows brings us down to earth. The war is over; some sort of normalcy is resumed; what remains in Cecilia's memory gets transformed, through time, into the heroic legends that we see. But the true transforming force is the rough-hewn art of Paolo and Vittorio Taviani.

MOVIEGOERS INTERESTED IN ACTING will want to check out **Independence Day** for the performance of Dianne Wiest as a battered wife in a small New Mexican town. Wiest, who has a soft nose, short hair, and a beautiful "crushed" upper lip, does something uncanny: She shows that this woman actually becomes guilty because of the punishment her husband gives her, so guilty that she loses the will to live. The withdrawal of her spirit is shocking but also convincing in ways that elude rational explanation. The rest of the movie, which stars David Keith as a local hotshot, Kathleen Quinlan as an annoyingly pert young photographer, and Cliff De Young as the vicious, lost husband, rarely rises above TV mediocrity. ▬

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WINDY

"...In *The Winds of War,* Germany's greatest trespass seems to be that it louses up Ali MacGraw's travel plans..."

IN ARCHED CORRIDORS LARGE ENOUGH to house a convocation of bishops, important-looking Nazis carrying important-looking briefcases click across the floor with a brisk, intent stride. Posed against a rain-spattered window, waiting with fanatic impatience, is Adolf Hitler, scrunching his brow so fiercely that his eyes threaten to fly from their sockets. Salutes are raised, briefcases are unloaded, documents are studied, and (with a nod from that demon brow) decisions are made that will drive a dagger into Poland and plunge the world into strife and chaos. But the Nazi high command has more on its mind than world domination. It has a larger, more perilous mission—to destroy the cast of **The Winds of War** (a seven-part ABC mini-series beginning Sunday, February 6, at 8 P.M.). No German plane will remain grounded and no tank will sit idle as long as one of this show's stars is free to take an untroubled breath.

A triumph of extravagance and logistics, this eighteen-hour adaptation of Herman Wouk's novel (Wouk himself did the teleplay) features caravans of refugees, bombardment scenes with *Guernica* horses lifting their anguished heads, and rabble-rousing sessions in which rows of swastika'd extras watch Günter Meisner's Hitler thump his chest and fume. Nothing but nothing about this series looks flimsy or cut-rate, from its amber-lit libraries and bistros to its battlefields rich in casualties and rubble; even the rainfall has a soothing luxuriance. From Wouk's 962-page script, the director, Dan Curtis—who also produced this pop epic—often manages to wring nuance out of platitude, smartly varying his shots so that the dialogue won't fall quite so thuddingly on our ears. But there are too many thudders in *The Winds of War,* and they eventually come rumbling down on the viewer like the dislodged boulders that gave chase to Buster Keaton in the silent classic *Seven Chances.* Only the most fleet of foot will be able to evade this rockslide.

Glumly dropping anchor to try to keep this series from drifting away is Robert Mitchum, who stars as "Pug" Henry, a naval officer serving as an attaché in Hitler's Berlin. When not slamming tennis balls across the net at wheezing Nazi bigwigs, Pug scribbles newsy notes to President Roosevelt and allows himself to be fussed over by his peppy, button-eyed wife, Rhoda (Polly Bergen). Clapping her happy little hands together, Bergen's Rhoda gives vivaciousness a bad name in *The Winds of War,* cooing "Aw, Pug!" whenever her husband says something droll, and sighing "Ah, yes: our abandoned nestlings" when he mentions their children. At times Mitchum is such a formidable hunk of crust that his laconic comments become wonderfully absurd, as when Rhoda asks him if he enjoyed a book called *A Jew's Jesus,* and he mutters, "Yeah, I read it twice." When Pug gives a rude German waiter a stern talking-to, a rich, irascible growl creeps into Mitchum's voice—he's like a cranky bear shaking off the sloth of hibernation—but too often he seems content to sleepwalk across the screen.

Vagabond lovers: *MacGraw, twinkling up a storm with Jan-Michael Vincent.*

Even at his groggiest, however, Mitchum gives the series a solid heft, which is more than can be said of silvery Peter Graves, who appears as Pug's romantic rival, Palmer Kirby (I love these names!), and keeps turning up in scene after scene like a counterfeit dime, or John Houseman, who portrays the author of the book Pug insists he read twice. Toddling around in a white suit and bristling with erudition, Houseman reminds us amusingly of Edmund Wilson in his later years, but his bulldog diction is so familiar to us from his many television commercials that he sounds brusque and chastising, eager still to recruit the viewer in the war against cholesterol. Like Orson Welles, he's become captive to his own orotundities.

Previous adaptations of Herman Wouk's work have had their moments of heavenly camp, such as that great moment in *Youngblood Hawke* when Suzanne Pleshette, playing a posh New York editor, took an appraising gander at James Franciscus and asked, "Shall I call you Youngy or Bloody?" The camp laughs in *Winds* are provided by Ali MacGraw, who crinkles her nose winsomely as Natalie Jastrow, and Jan-Michael Vincent, who, as Pug's son Byron, is both youngy and bloody. Vincent's Byron, a vagabond scholar, finds himself sharing a table with this Jewish sprite, who, raising a glass of wine, asks him saucily, "Just what have you got against

Photograph by James Hamilton.

the Italian Renaissance, Byron?" (He mumbles something about how the mixture of paganism and religiosity "sticks in [his] craw.") Later, in the library, Natalie flashes a bit of thigh when she steps on a ladder, and the camera zooms in as if it had never seen a leg before.

Eventually, this affectionate sparring turns into a crushing romance, and an odd alliance it proves to be. All through *The Winds of War,* Natalie keeps stroking Byron's baby-smooth cheek and murmuring, "How *young* you are," fretting prettily about the difference in their ages. Now, Jan-Michael Vincent certainly looks trim and boyish, but he's only six years younger than MacGraw, who hardly looks ready for the bone heap. Yet, the script keeps harping on the difference in their ages, determined to make an older woman–younger man chasm out of the tiniest little wrinkle. Not only is this conflict strained, but it's stale too—MacGraw already went through all this "older woman" bother in the movie *Players,* where it was Dean-Paul Martin's peach fuzz she contemplated with fond regret. She ought to move up to loftier worries.

Unfortunately, other problems with MacGraw's performance in *The Winds of War* aren't so easily shelved. In person, MacGraw is charming and unaffected, but once the cameras begin to roll she turns herself into a bratty tease, unable to keep her eyelashes from twittering. In *Winds,* she's been encouraged to do what she does worst: smirk, flirt, and have snits; indeed, this may be her snittiest performance. Determined to attend a family wedding, Natalie disregards all warnings about an impending German invasion and flies with Byron to Poland, where she's met by her cousin Berel (played by *Fiddler on the Roof's* Topol, who's so full of folk gusto that he seems ready to dance on the car hood). As Natalie battles all of the risky complications of such an excursion, we're meant to admire her resolute pluck and see her as a heroine fit for the new world. Like Byron, she too is Byronic, a romantic undaunted by the winds of war. But as played by MacGraw, Natalie doesn't seem bold or impetuous, merely spoiled and petulant, a short-fused scold. She's even tiresome when she's being affectionate, as when she gives Byron a thankful peck and says, "You sweet fool, risking your neck to protect some dopey Jews." Petulant or dear, MacGraw's Natalie always acts as if the war were rigged simply to thwart her. After seeing François Truffaut's *The Last Metro,* one wag suggested that Truffaut's greatest gripe against the Germans seemed to be that they arrived late for the theater. In *The Winds of War,* Germany's greatest trespass seems to be that it insists on lousing up Ali MacGraw's travel plans.

For all its attention to costumes, décor, tactics, and weaponry, *The Winds of War* is to history what *Dynasty* is to high finance—the war becomes merely a tumultuous backdrop for a lot of stolen kisses and impassioned hugs. These soap-opera histrionics may very well make *Winds* a ratings smash on the scale of *Rich Man, Poor Man* and *Roots,* and there's no denying that Dan Curtis's direction keeps the kitsch moving at a steady clip. But after screening nearly six hours of *Winds,* I didn't feel any great impulse to push on, and the synopsis of future installments didn't inspire confidence: "Rhoda and Kirby, tortured by the injustice they feel they are doing Pug . . ." And I must admit that I'm very suspicious of any mini-series that doesn't feature Jane Seymour. A mini-series without Seymour is somehow incomplete, like a backstage musical without Ruby Keeler or a prison movie without Jimmy Cagney demanding to see the warden. *The Winds of War* does offer the spectacle of Ali MacGraw and Jan-Michael Vincent getting their clothes smudged, but that doesn't quite patch over one's sense of loss. Not enough scintillations ride in on these winds of Wouk. ■

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"...Carnesecca has coached St. John's basketball teams to over 300 victories. Nearly all of his players have graduated..."

A FEW MINUTES BEFORE THE END OF each basketball game at St. John's Alumni Hall, a messenger from the ticket office delivers the attendance to Jack Kaiser, the director of athletics.

On this night, St. John's, now the sixth-ranked team in the country, was finally pulling away from stubborn Providence University. "Six one six six," the messenger said. But the ball was going through the hoop—two more points for the home side—the crowd was reacting the right way, and Kaiser didn't catch all the numbers.

"Sixty-one hundred and something," he said.

"We only have 5,800 seats," said Bill Esposito, the sports-information director.

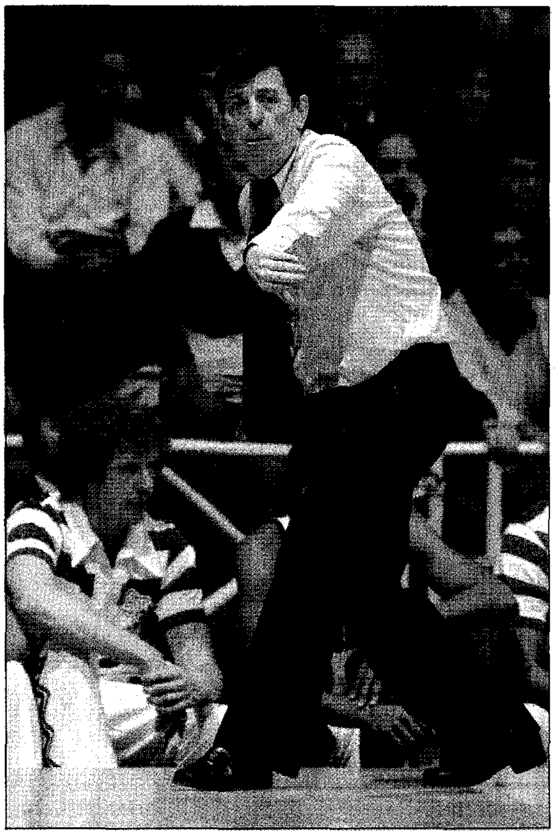
"They're standing," Kaiser explained.

It's basketball that puts St. John's on the map, but only if your map includes Jamaica. There is no quick way to reach the campus. The E or F train and then a bus is one possibility. Another route would call for four years in high school and several letters in basketball. But if you could play the game, really play it, what would attract you to the 105 concrete acres at Grand Central and Utopia Parkways?

"Some kids tell us, 'Look, I want to get away from home,' and we can understand that," says Ron Rutledge, an assistant coach who handles a good deal of the recruiting. Rutledge is forever coming up against recruiters who can promise a campus in the sun, the excitement of dormitory life. There are no dorms at St. John's. The players can live at home, or the university will find them an apartment nearby. The apartment will have windows, which is about all the sun St. John's can deliver.

So there you are, eighteen years old, a prospect, and the man from St. John's comes around, talking, like Rutledge, about "the great job market in New York, the help you can get from the alumni, the chance to play in front of your parents." Those are the kinds of speeches that helped open the West. Rutledge probably doesn't mention the proximity to Kew Gardens.

Why is this young man still listening? Because the basketball program at St. John's works. The team has gone to post-season tournaments for eighteen straight years and has had a winning percentage during that time of better than .700. Here's a statistic the athletic director likes to add. According to a poll taken by Kaiser's office covering those same eighteen years, 94.7 percent of St. John's basketball players received degrees.



On the move: *Carnesecca's team has a shot at the top.*

Finally, there's the best part: the coach, Lou Carnesecca. This is Carnesecca, enjoying life in the top ten:

☐ "I can get along in three languages, besides cursing."

☐ "I've lost none of the enthusiasm. I probably work just as hard. You don't do anything in a performance that you haven't rehearsed a thousand times. I didn't say that. Toscanini said that."

☐ "My three years coaching in the pros was worth ten years in college. How would you like to give 110 halftime talks a year? The first year, I was the doctor, the eminent psychiatrist. After three years, I was on the couch."

The 58-year-old Carnesecca graduated from St. John's in 1950. He was back seven years later as an assistant coach to one of the game's legendary figures, Joe Lapchick. There were other men, Carnesecca says, who had more of an influence on how he plays the game, "but coach Lapchick taught me more about coaching, minus the x's and o's. The humanistic side. How to handle difficult situations. My first year out of high-school coaching, I was very enthusiastic, very ambitious. I thought I was smart."

There was a flare-up in practice between two splendid players. "I said to coach Lapchick, 'Get rid of him.' He let me express myself, always. After practice, he took me aside and said, 'Anybody can do that, get rid of him. Anybody can coach winners. Would you throw away a great player? We got to get those two guys to appreciate each other.' I still get excited, nervous. Joe told me that would happen. 'You'll get more nervous as the years go by. Just remember, the players make the coach. Learn how to wear your hat.' "

Lou translates. "He meant, don't get a big head. Sure, your ego still drives you. But how many games do you have to win? How many mountains can you climb? Once in a while I'd like a hill."

This year has been marvelous sledding. St. John's opened the schedule with a victory over North Carolina, last season's national champion. Three weeks later Carnesecca collected his 300th victory. St. John's took the E.C.A.C. Holiday Festival, at the Garden, and was back in the same building early last month against Georgetown, a national power and Big East Conference rival. Another satisfying triumph.

After fourteen games, St. John's was undefeated and ranked third in the weekly polls conducted by the wire services. And when the two schools on top of the mountain were both beaten, St. John's had a chance for its first No. 1 team in 30 years.

Photograph: Focus on Sports.

"No. 1." Carnesecca shakes his head when he repeats the words. He's having lunch in Dante, a restaurant a few blocks from campus. The background music is Italian, a long loop of ballads and arias. The coach tilts his head. He'd rather hum the melody than talk about basketball polls. He doesn't have a choice.

"Are we this number, that number?" he says. He shrugs. "But they say we are. So thank you. No. 1. I don't pooh-pooh it. The pressure? There's pressure when you're No. 16. Of course I'd like to be No. 1. What am I, a schmuck?"

Three days before the new rankings, Boston College beat St. John's by four points. Carnesecca's team dropped to eighth place. St. John's recovered, reeling off the next three.

The coach leans on seven players, the same seven names he hollered out last year, when his team won 21 out of 30. It's the in-between sizes—six-foot-six Chris Mullin, six-foot-seven David Russell, and six-foot-five Billy Goodwin—who produce most of the points. Guard Bob Kelly, a coach's son, has been described as a Carnesecca in uniform. The centers are twin towers—six-foot-ten Jeff Allen, and Bill Wennington, a seven-footer. Kevin Williams jumps off the bench for offense.

"I've told my kids many times, 'You have an opportunity to do something that very few teams have, that you'll never be able to do again in your life. Take advantage of it.' If they don't?" Carnesecca moves his hands apart. Another shrug. At practices, he drives his players with his voice. During games, he is in constant motion, coaching as fast as he can, spending more time on his knees than Al Jolson, screaming, pleading. Away from the court, his voice is not much more than a hoarse whisper. "If they don't," he says, "what can you do? It's not life and death. But that doesn't mean I'm not breaking their balls."

The former players I spoke with very nearly worship Carnesecca. Sonny Dove, who played professional ball for six seasons, was recruited for St. John's by Carnesecca. "I was a junior in high school and Lou told me I was good enough to be a pro," Dove says now. "He saw something in me that I didn't see in myself." Dove adds that when his professional career ended after a bicycle accident that shattered his leg, "I had to get my life in gear. At St. John's, I was more athlete than student. I came into the pros thinking my career was paved with gold." After he retired, he visited the campus, asking about the 30 credits he needed for a degree. Kaiser and Carnesecca were delighted. " 'Sonny,' they told me, 'you didn't come here just to play basketball.' " With St. John's quietly picking up the tab, Dove acquired his degree.

Carmine Calzonetti dribbled for Carnesecca in the late sixties and spent the next decade in France, playing and coaching. Calzonetti is now an assistant to Kaiser because "Lou searched me down and asked me to come back." He was back in the gym, listening to his old coach, noticing that "the plays were the same, the practices were the same, and he kept repeating the same things—don't underestimate your opponent; there's no shortcuts in life, or in games; drink orange juice, get your rest, wear coats. All the old-school virtues. The coach is frozen in time and space. You had to think the players must be wondering: Where is this guy coming from?"

Carnesecca tried the pros for three seasons, coaching the New York Nets, just missing a championship one year, losing more than 50 games the next. "Guys who coach pros for years," Carnesecca says, "they become petrified forests. Hardened. Stone-faced. What's the word when you don't care what the hell is going on? Not complacent. Indifferent. I couldn't be that way.

"I'm happy I did it; I was in the big tent, and that's nice. I tasted the wine. But I'm happier here. You're a teacher. Not just basketball, but life. This is where I belong." ▬

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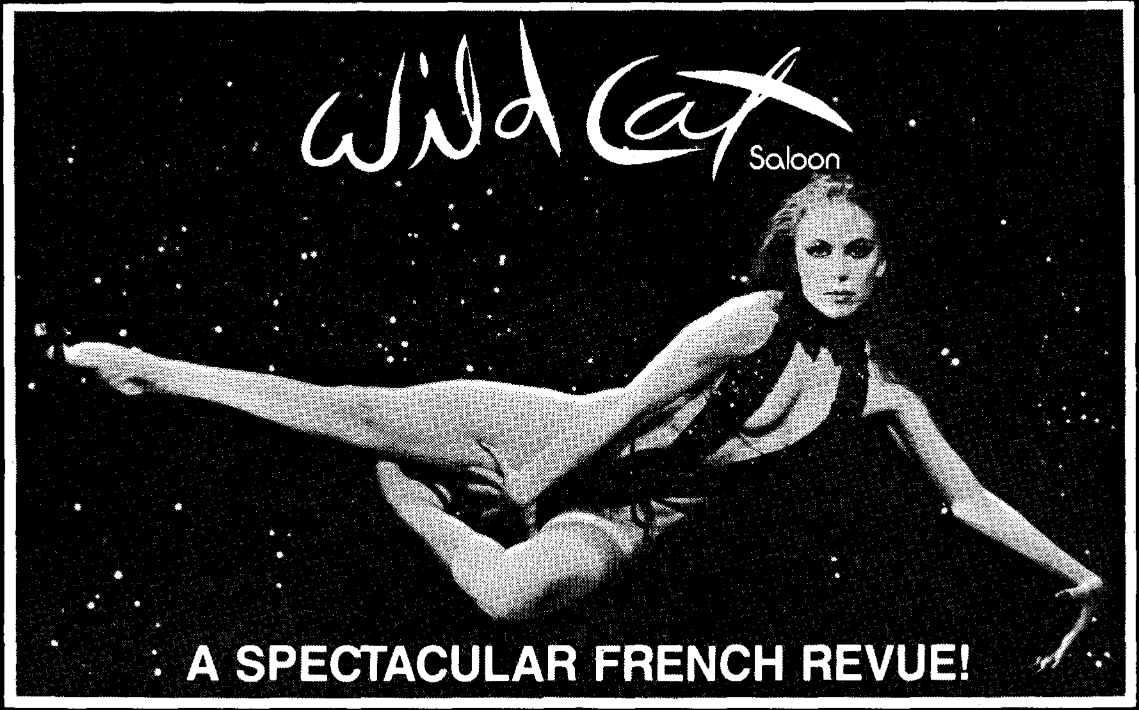

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CURIOS FOR COLLECTORS

"...Some obscure operatic morsels: Strauss's early *Guntram,* Donizetti's late *Caterina,* Nielsen's delightful *Maskarade...*"

A FANATICAL OPERA-GOING ACQUAINtance of mine says that he lives in New York City because his life's goal is to see every opera ever written. It could only happen here, he claims, and sometimes I think he may have a fighting chance to die happy and fulfilled. If you know where to look (mainly in lofts, church basements, and school auditoriums—the truly dedicated collector of arcana rarely bothers with the Met and City Opera), you can probably find more obscure operatic morsels in Manhattan than anywhere else in the world. Even this determined fellow must have had a busy week not long ago, checking off three connoisseur items from his list: Strauss's *Guntram,* Carl Nielsen's *Maskarade,* and Donizetti's *Caterina Cornaro,* all of them New York premieres.

Bel canto: *Harrington and Bird in* Caterina Cornaro.

The Opera Orchestra unveiled **Guntram,** the composer's first stage work and generally dismissed as a weak imitation of Wagner. About the only person to put in a good word for *Guntram* was Strauss himself; he continually defended the piece after its tepidly received first performance in 1894 and even more heatedly in 1940, when he revised the score, pruning it by half an hour and simplifying the killing tenor title role. Eve Queler conducted the reduced version in Carnegie Hall and proved several points: The music sounds very little like Wagner; the opera deserves to be heard, as Strauss once immodestly said, "if only because of its historic interest as the first work of a dramatist who was later to become successful"; and one exposure to *Guntram* should satisfy anyone's curiosity on the subject.

The Wagnerian influence is much less apparent in the composer's score than in his text—the medieval setting, names like Freihild and Friedhold, a hero who behaves like a cross between Tannhäuser and Parsifal, and a libretto heavily weighted down by wordy philosophizing. Considering the fact that Wagner had been dead less than ten years when Strauss set to work on the opera, the stylistic independence of the music is positively amazing. Nobody else could have penned this opera, which treads the familiar Straussian fine line between soaring diatonic tunes and far-out (for the time) harmonic experimentation. But *Guntram,* for all its original touches, sounds uncharacteristically timid and self-conscious compared with the exuberant tone poems from the same decade. Although musically his own man at the age of 30, Strauss was still gripped, probably even intimidated, by the aesthetics of Wagnerian music drama, and he dutifully followed the party line like every other young German composer of the 1890s. He eventually found a personal voice, but not until ten years later with *Salome.*

Queler led a serviceable performance that left little unsaid; neither the Berlin Philharmonic nor golden-age singers could make *Guntram* any more palatable. Reiner Goldberg felt his way nervously through the title role, a murderous part even in this version. His voice is pleasantly utilitarian, no more, and only wishful thinking could turn him into the heldentenor we desperately need. Ilona Tokody, despite her heavy vibrato, did as much as any soprano could for the impossible Freihild, and the rest of the cast performed capably.

Had syphilis not put an end to Donizetti's career shortly after he wrote **Caterina Cornaro,** he would surely have been a formidable rival for the up-and-coming young Verdi. Some critics see the more audacious strokes in *Caterina Cornaro* as an indication of Donizetti's creeping malady, but they sound to me more like the ferment of the times and a natural forward step in this restless composer's development. In any case, the score contains much exciting music, and the plucky Bel Canto Opera made the most of it.

There is no point in resurrecting works of this sort without glamorous voices and flamboyant temperaments, and here we had three fine singers who needed few apologies. Marilynne Bird, the Bel Canto's resident diva, warbled prettily and looked vulnerable as the sorely beset Caterina; Leslie Harrington might just possibly become a major singer once his ringing tenor settles into focus; and John Siegling handled the suave baritone role with real elegance. The cast looked a trifle foolish when trying to act, but at least Donizetti's music was never compromised.

Nielsen's **Maskarade** surely deserves more attention than it has received outside Denmark over the past 80 years. The Danes have always been proud of this opera, and with good reason; it is the work of a skilled, sophisticated composer at the peak of his maturity. Nielsen's gift was essentially symphonic rather than theatrical, and his music lacks a truly individual stamp; but *Maskarade* bubbles along good-naturedly, making its points with wicked wit and a stream of delightful melodic invention. Although a conventional farce on the surface, the plot has a typical touch of Scandinavian pessimism, and Nielsen captures this quality too. The more the characters become involved with their love intrigues, masquerading, and self-deception, the more they unwittingly reveal their true, slightly off-center personalities. Just before things become really serious, the masked figure of death enters and puts an end to the merry confusion. Life itself, Nielsen

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seems to be telling us, is an illusory masquerade.

The delicate and subtle undercurrents of *Maskarade* tended to wilt a bit in the Bronx Opera's boisterously straightforward production. Unlike the hardier works of Verdi or Mozart, Nielsen's opera only makes its full effect with inspired singing actors, sparkling orchestral playing, and masterfully incisive stage direction—I can imagine what a show Ingmar Bergman might make from this material. No matter. The talented cast gave an enjoyable account of the piece, conductor Michael Spierman had the music well in hand, and the Bronx Opera deserves two cheers just for introducing *Maskarade* to New York.

A LARGE BUT APATHETIC CROWD gathered in Tully Hall for the first concert of **Juilliard**'s annual contemporary-music festival. Where the school had recruited this glum audience or why it had even bothered to attend is anybody's guess. Most of the applause came from the stage as the Juilliard Orchestra registered stamping approval for the composers, all of whom deserved the tribute; for Jorge Mester, who had skillfully conducted four difficult scores; and no doubt for its own playing, which was fabulous. Sitting in a quiet nook during intermission and puzzling over the situation, I was surprised by a stranger who rushed up to me and pleaded, "My piece is on the second half of the program; for God's sake, applaud!"

Since most contemporary-music events attract only the converted, perhaps Juilliard can be forgiven for presenting a "festival" that consisted of five take-it-or-leave-it programs offered in such an unappetizing, unfestive atmosphere—a pity, since the music on the opening concert had more than passing interest. William Bergsma's *Serenade, to Await the Moon* and William Schuman's Symphony for Strings are both in the honorable tradition of superbly crafted "conservative" American music, an accessible and varied repertoire that native orchestras still ignore.

Marc-Antonio Consoli's explosive *Odefonia* and *Memento Mori* by Lawrence Widdoes (the composer, I presume, who was soliciting applause) demand more active participation from listeners, but each score offers tangible rewards. Consoli's roaring symphonic poem must be heard as a sound structure based on shifting sonorities and rhythmic juxtapositions rather than on thematic development, and this notion still seems to unsettle audiences more comfortable with nineteenth-century techniques. Even so, the sheer sonic exhilaration of the piece strikes me as irresistible. A shame that such stimulating music, so brilliantly performed, fell on deaf ears. ■

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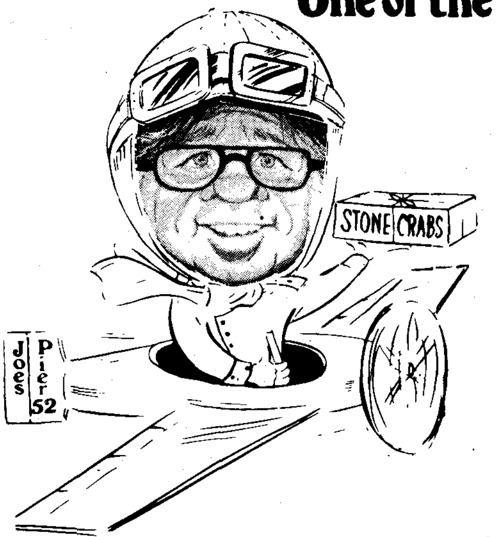

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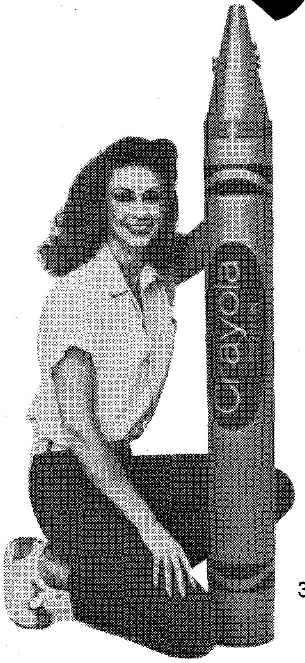

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A Complete Entertainment Guide for the Week Beginning January 31

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"The Girl From Lorraine." #2—Jan. 31-Feb. 1: "The Milky Way"; "Robinson Crusoe." Feb. 2-3: "When Joseph Returns"; "Women." Feb. 4-5: "When Joseph Returns"; "Angi Vera." Beg. Feb. 6: "When Joseph Returns"; "Confidence."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Feb. 3: "X-tro." Beg. Feb. 4: "One Down, Two to Go."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Jan. 31: "Once Upon a Time in the West." Feb. 1: "Zatoichi's Flashing Sword"; "Adventures of Zatoichi." Beg. Feb. 2: "Zatoichi Meets Yojimbo." **AGEE ROOMS**—Beg. Feb. 2: "Before the Nickelodeon"; Porter shorts.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru Feb. 3: "Smithereens." Opening Feb. 4: "Vortex." #2—"Lola."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Jan. 31: "Up in Smoke"; "Rock 'n' Roll High School." Feb. 1: "Flash Gordon"; "An American Werewolf in London." Feb. 2: "Ragtime"; "Atlantic City." Feb. 3: "2001: A Space Odyssey"; "The Fountainhead." Feb. 4-5: "Victor/Victoria"; "Some Like It Hot." Feb. 6: "Sunday Bloody Sunday"; "Deathtrap."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 31: "Breaker Morant"; "Gallipoli." Feb. 1: "Ten Cents a Dance"; "Shopworn." Feb. 2: "Queen Bee"; "Straight-jacket." Feb. 3: "King of Hearts"; "The Mad Adventures of 'Rabbi' Jacob." Feb. 4-5: "Dinner at Eight"; "The Women." Feb. 6: "Suddenly, Last Summer"; "Holiday."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Feb. 3: "Kiss Me Goodbye"; "A Wedding."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Feb. 1: "A Clockwork Orange." Feb. 2-3: "Personal Best"; "Bilitis." Feb. 4-5: "Emmanuelle"; "Emmanuelle: The Joys of a Woman." Beg. Feb. 6: "Freaks"; "The Elephant Man."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1 & #2—"Sophie's Choice."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1 & #3—"Frances." #2—"Timerider." #4—"Veronika Voss."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Feb. 3: "Diner."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "48 Hrs."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Feb. 3: "The Chosen."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "The Man From Snowy River."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Enigma." #2—"Sophie's Choice." #3—"The Verdict."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Last American Hero." #2—"X-tro."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "The Dark Crystal." Closed Feb. 3.

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Verdict." #2—Thru Feb. 3: "Girls for Rent." Opening Feb. 4: "The Entity." #3—"Caligula." #4—"Kiss Me Goodbye." #5—"First Blood." #6—"Best Friends."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Toy." #2—582-5070. "Enigma."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408 "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Treasure of the Four Crowns." #2—Thru Feb. 3: "Spring Fever." Beg. Feb. 4: "One Down, Two to Go."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "48 Hrs." **EMBASSY 3**—"Diner." **EMBASSY 4**—"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Jan. 31: "The Good, the Bad and the Ugly"; "The Magnificent Seven." Feb. 1-2: "Salo (120 Days of Sodom)." Feb. 3-5: "You Only Live Twice"; "On Her Majesty's Secret Service." Beg. Feb. 6: "The Damned"; "Death in Venice." #2—Jan. 31-Feb. 1: "Trash"; "Heat." Feb. 2-3: "All the President's Men"; "The Best Man." Feb. 4-5: "The Exorcist"; "The Fury." Feb. 6: "Quo Vadis."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Feb. 3: "Timerider." Opening Feb. 4: "Videodrome." #2—Thru Feb. 3: "They Call Me Bruce?" Beg. Feb. 4: "The House on Sorority Row."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Peter Pan."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Sweet Pea."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "E.T. the Extra-Terrestrial."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Jan. 31: "Il Posto"; "My Uncle Antoine." Feb. 1: "This Sporting Life"; "Room at the Top." Feb. 2: "Monsieur Verdoux"; "To Be or Not to Be." Feb. 3: "Demon Pond"; "Shadows of Forgotten Ancestors." Feb. 4-5: "The Seventh Seal"; "Smiles of a Summer Night"; "The Dove." Feb. 6: "Richard III"; "Enter Hamlet."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Independence Day."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Time for Revenge."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Verdict."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Coup de Torchon."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Thru Feb. 3: "Missing."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Feb. 3: "The Dark Crystal." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Man From Snowy River." **CORONET**—"48 Hrs."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Sophie's Choice."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "The Year of Living Dangerously." **CINEMA II**—753-0774. "The Road Warrior."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Feb. 3: "Treasure of the Four Crowns." Opening Feb. 4: "Videodrome." #2—832-2720. Thru Feb. 3: "Timerider." Opening Feb. 4: "The Entity."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Frances."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"That Championship Season." Closed Feb. 2. #2—"Enigma."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tootsie."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Sweet Pea."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Feb. 3: "The Last American Virgin." Opening Feb. 4: "Videodrome."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Enigma." #2—"X-tro."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Sophie's Choice."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Feb. 3: "Best Friends." Beg. Feb. 4: "One Down, Two to Go." #2—"Treasure of the Four Crowns."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"The Night of the Shooting Stars." #2—Thru Feb. 3: "Lola." Opening Feb. 4: "Petria's Wreath." #3—"The Stationmaster's Wife."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Winter Kills." #2—"Muddy River."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Feb. 1: "The Great McGinty"; "Hail the Conquering Hero." Feb. 2-5: "The Lady Eve"; "The Palm Beach Story." Beg. Feb. 6: "The Miracle of Morgan's Creek"; "Unfaithfully Yours."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Time Stands Still." #2—"Lianna."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1 & #4—"Tootsie." #2—"Sophie's Choice." #3—"Best Friends."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Eating Raoul." #2—"Frances."

95. **THALIA—95th St. W. of B'way.** 222-3370. Jan. 31: "Funny Face"; "How to Steal A Million." Feb. 1: "Scar of Shame"; "The Emperor Jones"; "Tamango." Feb. 2: "King of Burlesque"; "Call Her Savage"; "Steamboat 'Round the Bend." Feb. 3: "The Innocents"; "Wuthering Heights." Feb. 4-5: "The Man Who Fell to Earth"; "Gimme Shelter." Feb. 6: "The Story of Adele H"; "Small Change." Feb. 5-6: "Tom Thumb."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Jan 31: "Lancelot of the Lake"; "Pickpocket." Feb. 1: "Who's Afraid of Virginia Woolf?"; "Shoot the Moon." Feb. 2: "Singin' in the Rain"; "Meet Me in St. Louis." Feb. 3: "The Tree of Wooden Clogs." Feb. 4: "Mon Oncle d'Amérique"; "Muriel." Feb. 5: "The Treasure of the Sierra Madre"; "The African Queen." Feb. 6: "King Kong (1933)"; "The Thing (1951)."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Timerider." #2—Thru Feb. 3: "Diner." Beg. Feb. 4 (tent.): "Videodrome." #3—"Smithereens." #4—"Treasure of the Four Crowns."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Feb. 3: "The Toy." Beg. Feb. 4 (tent.): "Videodrome."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson & Roman Kroiter, & "Living Planet"; 7:30 p.m.: "To Fly," & "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly," & "Living Planet."

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Feb. 2, 8 p.m.: "The Wrong Box" (1966) by Bryan Forbes, with Michael Caine & Peter Sellers.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Feb. 4, 8 p.m.: "Canada: Mini Notes" (1975) & "Le Bois de Balzac" (1973-81) by Jim Anderson. Feb. 5, 8 p.m.: "The Second American Revolution," a Moral Majority film. Feb. 6, 8 p.m.: "Sally's Window," "Broad Daylight," "Trainscapes," "Paradise," "Scenes From the Stillwell Avenue Bridge" & other films by Bob Fleischner.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Adm. by don. Feb. 4-5, 9 p.m.: "A Chump at Oxford" (1940) by Alfred Goulding, with Stan Laurel & Oliver Hardy.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Feb. 2, 12:30, 3:15, 6 & 8:45 p.m.: "Les Perles de la couronne" (1937) by Sacha Guitry.

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GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50. Feb. 5, 8 p.m.: "Rebecca" (1940) by Alfred Hitchcock, with Laurence Olivier & Joan Fontaine.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. Feb. 5, 2 p.m.: "Report" (1963/67) by Bruce Connor, "Amphetamine" (1966) by Warren Sonbert, "Scorpio Rising" (1963) by Kenneth Anger, & "Hold Me While I'm Naked" (1966) by George Kuchnar. Feb. 6, 2 p.m.: "Prelude: Dog Star Man" (1961) by Stan Brakhage, "Fuses" (1964/67) by Carolee Schneeman, & "Fistfight" (1964) by Robert Breer. Thru Mar. 13: Video by Nam June Paik, Lyn Blumenthal, Jud Ralkut, VIDEOFREEX, Bruce Nauman, Nancy Holt, Robert Smithson & others.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Feb. 2, 7:30 p.m.: "Lost Lovers" (1982) by Kinji Fukasaku. Feb. 4, 7:30 p.m.: "Muddy River" (1981) by Kohei Oguri.

THE KITCHEN—484 Broome St. 925-3615. Adm. $3.50; members $2. Jan. 31, 8:30 p.m.: "Crystal Gazing" (1982) by Laura Mulvey & Peter Wollen.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Mar. 5: Muppets: Past, Present and Future; Sid Caesar: Master of Comedy.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru Jan. 31: Video Art in Germany: 1963-1982. Jan. 31, 2:30 p.m..: "Charleston" (1927) & "La Fille de l'Eau" (1924) by Jean Renoir. Feb. 1, 2:30 p.m.: "La Belle Nivernaise" (1923) by Jean Epstein, & "La Brière" (1924) by Léon Poirier; 6 p.m.: "Free the 500,000" (1982) by Richard R. Greenberg. Jan. 3, 2:30 p.m.: "Crainquebille" (1923) & "Gribiche" (1925) by Jacques Feyder; 6 p.m.: "La Petite Marchande d'Allumettes" (1927) by Jean Renoir, & "Une Vie Sans Ioie" (1924) by Renoir (uncredited) & Albert Dieudonné. Jan. 4, 2:30 p.m.: "Feu Mathias Pascal" (1925) by Marcel L'Herbier; 6 p.m.: "Nana" (1926) by Jean Renoir. Jan. 5, 12 noon: "The Magic Box" (1951) by John Boulting; 2:30 p.m.: "Carmen" (1926) by Jacques Feyder; 5 p.m.: "L'Inondation" (1923) by Louis Delluc. Jan. 6, 12 noon: (See Jan. 5, 12 noon); 2:30 p.m.: "La Zone" (1928) by Georges Lacombe, "L'Effet d'un Rayon du Soleil sur Paris" (1928) by Jean Gourguet, & "Nord-Sud" (1929) & "Paris-Port" (1929) by André Sauvage; 5 p.m.: "Brumes d'Automne" (1928) by Dimitri Kirsanoff, & "Les Grands" (1924) by Henri Fescourt.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Feb. 1, 8 p.m.: "Emerald Cities" (1982) by Richard Schmidt. Feb. 2, 7:30 p.m.: "The Blue Angel" (1930) by Josef von Sternberg, with Marlene Dietrich & Emil Jannings; 8 p.m.: "Yojimbo" (1961) by Akira Kurosawa, with Toshiro Mifune. Feb. 3, 8 p.m., Feb. 4-5, 8 & 10 p.m., Feb. 6, 5 & 7:30 p.m.: "Don's Party" (1981) by Bruce Beresford.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Feb. 1, 12 noon: "Like a Train Passing" (1978) by Kohei Ando, & "Ikiru" (1952) by Akira Kurosawa; 2:30 p.m.: "Effacement," "Noguchi: Sculptor's World," & "Blending of Two Cultures." Feb. 3, 12 noon: "I Remember Harlem, Part I: The Early Years, 1600-1930" (1981) by William Miles.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Feb. 1-2, 8 p.m.: "Fast Times at Ridgemont High" (1982) by Amy Heckerling, & "Modern Romance" (1981) by Albert Brooks. Feb. 3, 8 p.m., Feb. 4, 4 & 8 p.m.: "The Border" (1981) by Tony Richardson, with Jack Nicholson, & "Zoot Suit" (1981) by Luis Valdez. Feb. 5-6, 4 & 8 p.m.: "Clash of the Titans" (1981) by Desmond Davis, & "Flash Gordon" (1980) by Mike Hodges. Sat.-Sun., 2 p.m. (free): "Anarchism in America" (1982) by Steven Fischler & Joel Sucher.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Feb. 5, 7 p.m.: "The Long Gray Line" (1955) by John Ford, with Tyrone Power & Maureen O'Hara; 9:30 p.m.: "They Were Expendable" (1945) by Ford, with John Wayne. Feb. 6, 2 p.m.: "The Littlest Horse Thieves" (1977) by Charles Jarrott.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Beg. Feb. 1, Tue.-Sun., 12 noon, 1:30, 3 & 4:30 p.m., Tue. only, 6 p.m.: "Caligari's Cure" (1982) by Tom Palazzolo.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $6. Feb. 3, 8:15 p.m.: "Hearts of the West" (1977) by Howard Zieff, with Jeff Bridges, & excerpts of other films. **Washington Heights & Inwood branch, 54 Nagle Ave.** 569-6200. Adm. $2.25; members $1.75. Feb. 6, 2 p.m.: "Bye Bye Braverman" (1968) by Sidney Lumet, with George Segal.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru Feb. 3: "Timerider." Beg. Feb. 4: "The Entity." #2—Thru Feb. 3: "X-tro." Beg. Feb. 4: "Videodrome."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Tootsie." #2—"48 Hrs."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"48 Hrs." #2—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "The Verdict."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "Without a Trace." #2—Thru Feb. 3: "Timerider." Beg. Feb. 4: "Videodrome." #3—"The Verdict." #4—"Tootsie."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Enigma." #2—"48 Hrs."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Tootsie."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "One Down, Two to Go." #2—"Tootsie."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"X-tro." #2—Thru Feb. 3: "Girls for Rent." Beg. Feb. 4: "Videodrome." #3—Thru Feb. 3: "Diner." Beg. Feb. 4: "Without a Trace." #4—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "The House on Sorority Row." #5—"The Last American Virgin."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Eating Raoul." #2—"Enigma."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Feb. 3: "The Last American Virgin." Beg. Feb. 4: "Without a Trace." #2—"The Verdict."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Feb. 3: "X-tro." Beg. Feb. 4: "Videodrome."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"48 Hrs." #2—"Tootsie."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Treasure of the Four Crowns." #2—Thru Feb. 3: "Diner." Beg. Feb. 4: "The Entity." #3—"Enigma." #4—Thru Feb. 3: "The Dark Crystal." Beg. Feb. 4: "The House on Sorority Row."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"X-tro." #2—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "The House on Sorority Row." #3—Thru Feb. 3: "The Last American Virgin." Beg. Feb. 4: "The Entity." #4—Thru Feb. 3: "Girls for Rent." Beg. Feb. 4: "Videodrome."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Feb. 3: "Eating Raoul." #2—Thru Feb. 3: "The Chosen."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Feb. 3: "Treasure of the Four Crowns." #2—Thru Feb. 3: "The Chosen." #3—Thru Feb. 3: "Timerider"; "Madman."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"Lola." #2—Thru Feb. 1: "I Confess"; "Foreign Correspondent." Feb. 2-5: "Women in Love"; "The Music Lovers." Beg. Feb. 6: "Dirty Harry"; "Magnum Force."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. Thru Feb. 3: "The Last American Virgin"; "Girls for Rent." Beg. Feb. 4: "Videodrome."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"48 Hrs." #2—"Tootsie."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Best Friends." **SOUTH**—"Enigma."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Feb. 3: "X-tro"; "Stripes."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "48 Hrs."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "The Chosen."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Feb. 3: "Timerider." Beg. Feb. 4: "The Entity."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Diner." #2—"Treasure of the Four Crowns." #3—"Tootsie." #4—"The Verdict."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Feb. 1: "Wrong Is Right"; "Hanky Panky." Beg. Feb. 2: "Trail of the Pink Panther."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Feb. 3: "Enigma." #2—"Tootsie."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Feb. 3: "X-tro." Beg. Feb. 4: "Videodrome." #2—"48 Hrs." #3—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "X-tro."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Feb. 3: "Spring Fever." #2—Thru Feb. 3: "Airplane II: The Sequel."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4 (tent.): "One Down, Two to Go."

303. **NEW DORP—HYLAN—** 351-6601. #1—"48 Hrs." #2—"Tootsie."

304. **NEW DORP—LANE—** 351-2110. Thru Feb. 3: "Eating Raoul." Beg. Feb. 4: "The Entity."

305. **NEW DORP—RAE—** 979-0444. #1—"Diner." #2—"Girls for Rent."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"The Verdict." #2—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "Videodrome."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"X-tro." #2—Thru Feb. 3: "Enigma." Beg. Feb. 4: "Videodrome."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "The Last American Virgin."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Treasure of the Four Crowns." #2—Thru Feb. 3: "X-tro." Beg. Feb. 4: "Videodrome." #3—Thru Feb. 3: "The Last American Virgin." Beg. Feb. 4: "The Entity." #4—"Tootsie."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Best Friends." #2—"Tootsie."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "Without a Trace." #2—"Enigma." #3—Thru Feb. 3: "Timerider." Beg. Feb. 4: "Videodrome." #4—"The Verdict."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Feb. 3: "Amityville II: The Possession"; "Blow Out." Beg. Feb. 4: "Class of 1984."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"48 Hrs." #2—"Enigma."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Feb. 3: "The Chosen." Beg. Feb. 4: "One Down, Two to Go." #2—"Tootsie."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"48 Hrs." #2—Thru Feb. 3: "The Verdict." Beg. Feb. 4: "Without a Trace." #3—"Treasure of the Four Crowns."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Enigma." #2—Thru Feb. 3: "The Last American Virgin"; "Girls for Rent." Beg. Feb. 4: "One Down, Two to Go." #3—"Tootsie."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—Thru Feb. 3: "The Dark Crystal." Beg. Feb. 4: "Videodrome."

#2—"X-tro." #3—Thru Feb. 3: "Diner." Beg. Feb. 4: "The House on Sorority Row." #4—Thru Feb. 3: "Timerider." Beg. Feb. 4: "The Entity."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. Thru Feb. 3: "My Favorite Year." Beg. Feb. 4 (tent.): "Without a Trace."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Feb. 3: "The Toy"; "Rich and Famous."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. #1—"The Verdict." #2—Thru Feb. 3: "Timerider." Beg. Feb. 4: "The Entity."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Feb. 3: "Eating Raoul." Beg. Feb. 4: "Without a Trace." #2—"Diner."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Tootsie."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Treasure of the Four Crowns." #2—Thru Feb. 3: "The Last American Virgin." Beg. Feb. 4: "Videodrome." #3—"X-tro." #4—Thru Feb. 3: "Best Friends." Beg. Feb. 4: "The House on Sorority Row."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—Thru Feb. 3: "Timerider." #2—Thru Feb. 3: "Treasure." #3—Thru Feb. 3: "The Last American Virgin." #4—"The Verdict." #5—"Eating Raoul."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"48 Hrs." #2—"Diner."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Feb. 3: "Diner." Beg. Feb. 4: "The Entity."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Treasure of the Four Crowns." #2—"X-tro." #3—"48 Hrs."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Feb. 3: "Girls for Rent." Beg. Feb. 4: "Videodrome." #2—Thru Feb. 3: "Timerider." Beg. Feb. 4: "The House on Sorority Row." #3—Thru Feb. 3: "The Verdict." Beg. Feb. 4: "Without a Trace."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Feb. 3: "Still of the Night"; "Whose Life Is It Anyway?" Beg. Feb. 4: "The Chosen"; "The Mad Adventures of 'Rabbi' Jacob."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru Feb. 3: "The Chosen."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Feb. 3: "The Last American Virgin"; "American Gigolo."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"X-tro." #2—Thru Feb. 3: "Spring Fever." Beg. Feb. 4: "Videodrome."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Feb. 3: "Airplane II: The Sequel"; "Stir Crazy."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Feb. 3: "The Chosen." #2—Thru Feb. 3: "The Toy."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Tootsie." #2—Thru Feb. 3: "My Favorite Year."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Feb. 3: "Diner." #2—"48 Hrs."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Feb. 3: "The Last American Virgin"; "National Lampoon's Animal House."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "Tootsie."

501. BALDWIN—RKO— 223-9230. Thru Feb. 3: "X-tro." Beg. Feb. 4: "Without a Trace."

502. BELLEROSE—RKO— 775-1351. Thru Feb. 1: "Wrong Is Right"; "Hanky Panky." Beg. Feb. 2: "Trail of the Pink Panther."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Feb. 3: "An Officer and a Gentleman." #2—Program unavailable.

504. BELLMORE—THE MOVIES— 785-3032. Thru Feb. 3: "Eating Raoul."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—"Treasure of the Four Crowns." #2—Thru Feb. 3: "The Last American Virgin." Beg. Feb. 4: "The Entity."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"The Verdict." #2—Thru Feb. 3: "X-tro." Beg. Feb. 4: "Videodrome." #3—Thru Feb. 3: "Timerider." Beg. Feb. 4: "Without a Trace." #4—Thru Feb. 3: "Spring Fever." Beg. Feb. 4: "The House on Sorority Row."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Feb. 3: "Kiss Me Goodbye." Beg. Feb. 4: "The Chosen." #2—Thru Feb. 3: "The Toy." Beg. Feb. 4: "Creepshow."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—RKO— 249-0122. "The Toy."

517. FLORAL PARK—RKO FLORAL— 352-2280. "The Verdict."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "The Entity." #2—Thru Feb. 3: "X-tro." Beg. Feb. 4: "The House on Sorority Row."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"48 Hrs." #2—"Enigma."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Tootsie."

524. HEWLETT—RKO— 791-6768. Thru Feb. 1: "Wrong Is Right"; "Hanky Panky." Beg. Feb. 2: "Trail of the Pink Panther."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru Feb. 3: "The Dark Crystal." Beg. Feb. 4: "Videodrome." #2—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "The House on Sorority Row."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "The Verdict." **SOUTH**—Thru Feb. 3: "The Man From Snowy River." Beg. Feb. 4: "Without a Trace."

529. LAWRENCE—RKO— 371-0203. #1—"Enigma." #2—"48 Hrs." #3—"Tootsie."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Feb. 3: "Airplane II: The Sequel." Beg. Feb. 4: "Trail of the Pink Panther"; "Victor/Victoria." #2—Thru Feb. 3: "Still of the Night." Beg. Feb. 4: "Creepshow."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Gandhi." #2—"Tootsie." #3—"48 Hrs." #4—"Enigma."

532. LONG BEACH—LIDO— 432-0056. Thru Feb. 3: "The Toy." Beg. Feb. 4: "The Chosen"; "An American Werewolf in London."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Treasure of the Four Crowns." #2—"Frances." #3—Thru Feb. 3: "Timerider." Beg. Feb. 4: "Videodrome." #4—Thru Feb. 3: "The Last American Virgin." Beg. Feb. 4: "The House on Sorority Row."

534. LYNBROOK—STUDIO ONE— 599-5151. "Eating Raoul."

535. MALVERNE—TWIN— 599-6966. #1—Thru Feb. 3: "My Favorite Year." Beg. Feb. 4: "The Chosen." #2—Thru Feb. 3: "Still of the Night"; "Victor/Victoria." Beg. Feb. 4: "Kiss Me Goodbye."

536. MANHASSET—MANHASSET— 627-7887. #1—"The Verdict." #2—Thru Feb. 3: "Diner." Beg. Feb. 4: "Without a Trace." #3—Thru Feb. 3: "Best Friends." Beg. Feb. 4: "The House on Sorority Row."

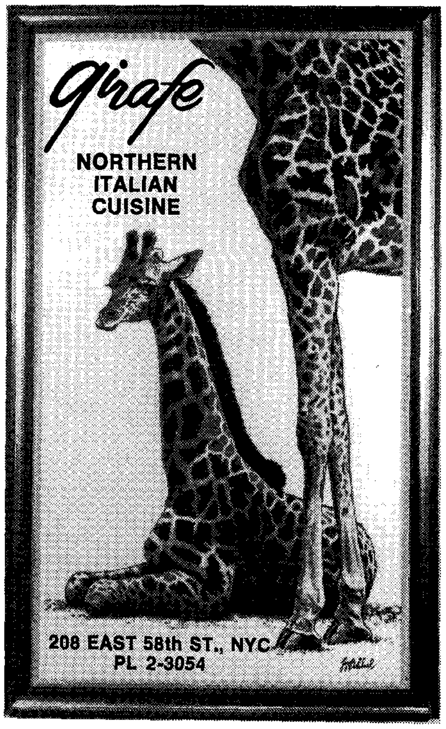
537. MANHASSET—RKO CINEMA— 627-1300. "Veronika Voss."

540. MASSAPEQUA—PEQUA— 799-6464. Thru Feb. 3: "The Verdict." Beg. Feb. 4: "Without a Trace."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"The Dark Crystal." #2—Thru Feb. 3: "Enigma." Beg. Feb. 4: "The Entity." #3—"Tootsie." #4—Thru Feb. 3: "The Last American Virgin." Beg. Feb. 4: "The Verdict." #5—Thru Feb. 3: "Diner." Beg. Feb. 4: "The House on Sorority Row." #6—"Treasure of the Four Crowns." #7—"48 Hrs."

542. MERRICK—GABLES— 546-0734. Thru Feb. 3: "Airplane II: The Sequel." Beg. Feb. 4: "The Toy."

543. MERRICK—MALL— 623-4424. Program unavailable.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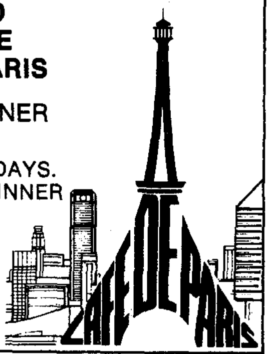
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545. NEW HYDE PARK—HERRICKS— 747-0555. "Treasure of the Four Crowns."

546. NEW HYDE PARK—RKO ALAN— 354-4338. Thru Feb. 3: "The Last American Virgin." Beg. Feb. 4: "Without a Trace."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Feb. 3: "Kiss Me Goodbye." #2—Thru Feb. 3: "The Toy."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Feb. 3: "The Chosen."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Feb. 3: "The Toy." Beg. Feb. 4: "The Chosen." #2—Thru Feb. 3: "Airplane II: The Sequel." Beg. Feb. 4 (tent.): "Trail of the Pink Panther."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Tootsie." #2—Thru Feb. 3: "Enigma." Beg. Feb. 4: "The Entity."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Feb. 1: "Wrong Is Right"; "Hanky Panky." Beg. Feb. 2: "Trail of the Pink Panther."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"X-tro." #2—"48 Hrs."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"The Dark Crystal." #2—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "The House on Sorority Row." #3—"X-tro."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Feb. 3: "The Toy." Beg. Feb. 4: "The Chosen."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Best Friends."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Diner." #2—"The Verdict."

559. ROSLYN—ROSLYN— 621-8488. #1—"Eating Raoul." #2—"Tootsie."

561. SYOSSET—SYOSSET— 921-5810. "Sophie's Choice."

562. SYOSSET—UA CINEMA 150— 364-0700. "Frances."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Gandhi."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"48 Hrs." #2—"Girls for Rent." #3—"Spring Fever." #4—"The Last American Virgin." #5—"Treasure of the Four Crowns." #6—"The Verdict." #7—"Tootsie." #8—"X-tro." #9—"Enigma." #10—"Sophie's Choice." #11—"The Dark Crystal."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Feb. 3: "My Favorite Year." Beg. Feb. 4: "The Chosen." #2—Thru Feb. 3: "The Toy."

571. WANTAGH—RKO— 781-6969. Thru Feb. 3: "X-tro." Beg. Feb. 4: "Videodrome."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"48 Hrs." #2—Thru Feb. 3: "X-tro." Beg. Feb. 4: "The House on Sorority Row." #3—Thru Feb. 3: "Tootsie." Beg. Feb. 4: "Videodrome."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Feb. 3: "Trail of the Pink Panther." #2—Thru Feb. 3: "The Toy."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"Diner." #2—"Enigma."

601. BABYLON—BABYLON— 669-3399. Thru Feb. 3: "Timerider." Beg. Feb. 4: "Videodrome."

602. BABYLON—RKO— 669-0700. #1—"Tootsie." #2—"The Verdict."

603. BABYLON—SOUTH BAY— 587-7676. #1—"48 Hrs." #2—Thru Feb. 3: "X-tro." Beg. Feb. 4: "The House on Sorority Row." #3—Program unavailable.

604. BAY SHORE—CINEMA— 665-1722. "Treasure of the Four Crowns."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Best Friends." #2—"Enigma."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Feb. 3: "The Toy." Beg. Feb. 4: "Creepshow."

612. CENTER MORICHES—CENTER— 878-2100. Thru Feb. 3: "The Toy."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Feb. 3: "The Toy." Beg. Feb. 4: "Kiss Me Goodbye."

616. COMMACK—MAYFAIR— 543-0707. "Frances."

617. COMMACK—RKO— 499-4545. #1—"Tootsie." #2—"The Verdict."

619. CORAM—CORAM— 698-7200. Thru Feb. 3: "Treasure of the Four Crowns."

621. CORAM—PINE— 698-6442. #1—Thru Feb. 3: "Timerider." Beg. Feb. 4: "Videodrome." #2—Thru Feb. 3: "Diner."

622. DEER PARK—DEER PARK— 667-2440. "Tootsie."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Frances." #2—"Sophie's Choice." #3—"Tootsie." #4—Thru Feb. 3: "Timerider." Beg. Feb. 4: "Without a Trace." #5—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "Videodrome."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Thru Feb. 3: "Diner."

627. EAST SETAUKET—RKO FOX— 473-2400. "The Verdict."

628. ELWOOD—ELWOOD— 499-7800. #1—"Eating Raoul." #2—"48 Hrs."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru Feb. 3: "The Dark Crystal." Beg. Feb. 4: "The House on Sorority Row." #2—"X-tro."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. Thru Feb. 3: "X-tro." Beg. Feb. 4: "The Verdict."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Tootsie." #2—"The Verdict." #3—Thru Feb. 3: "Diner." Beg. Feb. 4: "The Entity." #4—Thru Feb. 3: "Spring Fever"; "The Last American Virgin."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "Best Friends."

634. HUNTINGTON—RKO YORK— 421-3911. Thru Feb. 3: "Enigma." Beg. Feb. 4: "Videodrome."

635. ISLIP—ISLIP— 581-5200. #1—"The Dark Crystal." #2—"Tootsie." #3—Thru Feb. 3: "X-tro."

636. KINGS PARK—KINGS PARK— 269-4422. Thru Feb. 3: "The Chosen."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "The Man From Snowy River."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Feb. 3: "The Toy."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Feb. 3: "The Toy." Beg. Feb. 4: "Creepshow."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Feb. 3: "The Dark Crystal." #2—Thru Feb. 3: "The Last American Virgin." #3—Thru Feb. 3: "Best Friends."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Thru Feb. 3: "Timerider." Beg. Feb. 4: "Videodrome." **OUTDOOR**—Thru Feb. 3: "X-tro"; "Alien." Beg. Feb. 4: "The House on Sorority Row."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Feb. 3: "Spring Fever." Beg. Feb. 4: "The Entity." #2—Thru Feb. 3: "Diner." Beg. Feb. 4: "The Verdict."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Feb. 3: "Airplane II: The Sequel." Beg. Feb. 4: "Creepshow."

645. OAKDALE—OAKDALE— 589-8118. Thru Feb. 3: "The Toy." Beg. Feb. 4: "Airplane II: The Sequel."

648. PATCHOGUE—PATCHOGUE— 475-0601. "48 Hrs."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Tootsie." #2—Thru Feb. 3: "Timerider." Beg. Feb. 4: "Videodrome."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. Thru Feb. 3: "The Verdict." Beg. Feb. 4: "The Entity." **OUTDOOR**—Thru Feb. 3: "Girls for Rent"; "Nurses for Sale." Beg. Feb. 4: "The House on Sorority Row."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "Without a Trace." #2—Thru Feb. 3: "Diner." Beg. Feb. 4: "The Verdict."

653. PORT JEFFERSON—MINI EAST— 928-6555. Thru Feb. 3: "The Dark Crystal." **CINEMA WEST**—Thru Feb. 3: "Spring Fever."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Feb. 1: "Wrong Is Right"; "Hanky Panky." Beg. Feb. 2: "Trail of the Pink Panther."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Feb. 3: "The Toy." Beg. Feb. 4: "Spring Fever."

657. SAG HARBOR—SAG HARBOR— 725-0010. Feb. 4-6: "The Russians Are Coming, the Russians Are Coming."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Feb. 3: "The Last American Virgin." #2—"Enigma." #3—Thru Feb. 3: "Diner." Beg. Feb. 4: "Creepshow."

662. SMITHTOWN—SMITHTOWN— 265-1551. "Sophie's Choice."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Feb. 3: "48 Hrs." Beg. Feb. 4: "Sophie's Choice." #2—Thru Feb. 3: "Airplane II: The Sequel." Beg. Feb. 4 (tent.): "Without a Trace."

664. STONY BROOK—LOEWS— 751-2300. #1—"48 Hrs." #2—"Tootsie." #3—"Enigma."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Feb. 3: "Airplane II: The Sequel." Beg. Feb. 4: "Creepshow." #2—Thru Feb. 3: "The Toy." Beg. Feb. 4: "The Chosen."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Feb. 3: "The Verdict."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Feb. 3: "Enigma." Beg. Feb. 4: "48 Hrs."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "The Verdict."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "48 Hrs."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Treasure of the Four Crowns." #2—Thru Feb. 3: "Eating Raoul." Beg. Feb. 4: "Videodrome." #3—Thru Feb. 3: "The Last American Virgin." Beg. Feb. 4: "The Entity."

703. CROSS RIVER—CINEMA— 763-8811. Thru Feb. 3: "The Toy."

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Feb. 3: "Eating Raoul." Beg. Feb. 4: "Videodrome." #2—"Enigma."

706. HARRISON—CINEMA HARRISON— 835-2668. Thru Feb. 3: "The Toy."

707. HARTSDALE—CINEMA— 428-2200. #1—"Best Friends." #2—"48 Hrs." #3—"Tootsie." #4—"Still of the Night."

708. LARCHMONT—PLAYHOUSE— 834-3001. Thru Feb. 3: "Diner." Beg. Feb. 4 (tent.): "Without a Trace."

709. MAMARONECK—PLAYHOUSE— 698-2200. #1—Thru Feb. 3: "The Dark Crystal." Beg. Feb. 4: "Videodrome." #2—Thru Feb. 3: "Timerider." Beg. Feb. 4: "The House on Sorority Row." #3—"X-tro." #4—"The Last American Virgin."

710. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Sophie's Choice." #2—"Tootsie."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru Feb. 3: "The Chosen." Beg. Feb. 4: "My Favorite Year."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Enigma." #2—"Tootsie."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Treasure of the Four Crowns." #2—"48 Hrs." #3—Thru Feb. 3: "The Last American Virgin"; "Girls for Rent." Beg. Feb. 4: "One Down, Two to Go." #4—Thru Feb. 3: "The Verdict." Beg. Feb. 4: "Honkytonk Man." #5—Thru Feb. 3: "Diner." Beg. Feb. 4: "The Entity."

715. NEW ROCHELLE—TOWN— 632-4000. Thru Feb. 3: "X-tro."

716. OSSINING—ARCADIAN— 941-5200. #1—"48 Hrs." #2—"Tootsie."

717. PEEKSKILL—BEACH— 737-6262. #1—"Tootsie." #2—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "Videodrome." #3—Thru Feb. 3: "Timerider." Beg. Feb. 4: "The Entity." #4—Thru Feb. 3: "X-tro."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"48 Hrs." #2—Thru Feb. 3: "Eating Raoul." #3—Thru Feb. 3: "Enigma." Beg. Feb. 4: "Without a Trace." #4—"The Verdict."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Feb. 3: "Kiss Me Goodbye."

721. PLEASANTVILLE—ROME— 769-0720. Thru Feb. 3: "Airplane II: The Sequel." Beg. Feb. 4 (tent.): "Without a Trace."

722. RYE—RYE RIDGE— 939-8177. #1—"48 Hrs." #2—"Enigma."

723. SCARSDALE—FINE ARTS— 723-6699. "Frances."

724. SCARSDALE—PLAZA— 725-0078. Thru Feb. 3: "My Favorite Year." Beg. Feb. 4: "Still of the Night."

726. WHITE PLAINS—COLONY— 948-8828. Thru Feb. 1: "Gone With the Wind." Feb. 2-3: "Quadrophenia"; "The Kids Are Alright."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru Feb. 3: "Timerider." Beg. Feb. 4: "The Entity." #2—Thru Feb. 3: "Diner." Beg. Feb. 4: "Without a Trace."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "The Verdict."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru Feb. 3: "The Man From Snowy River." #2—"The Verdict."

731. **YONKERS—KENT—** 237-3440. Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "The House on Sorority Row."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Sophie's Choice." #2—"Tootsie." #3 & #4—"48 Hrs."

733. **YONKERS—PARK HILL—** 969-4477. Program unavailable.

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Feb. 3: "Diner." #2—"Frances."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "Sophie's Choice."

745. **NANUET—THE MOVIES—** 623-0211. #1—"The Last American Virgin." #2—"Treasure of the Four Crowns." #3—"X-tro." #4—"Diner." #5—"Tootsie."

746. **NEW CITY—TOWN—** 634-5100. #1—"48 Hrs." #2—"Enigma."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru Feb. 3: "Timerider." Beg. Feb. 4: "Videodrome." #2—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "The Entity."

748. **NYACK—CINEMA EAST—** 358-6631. "The Verdict."

751. **PEARL RIVER—CENTRAL—** 735-2530. "The Chosen."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "48 Hrs."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Eating Raoul."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Kiss Me Goodbye."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Spring Fever."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Tootsie."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"The Dark Crystal." #2—"Sophie's Choice."

774. **DANBURY—CINE—** 743-2200. #1—"Tootsie." #2—"Enigma." #3—"Eating Raoul."

775. **DANBURY—CINEMA—** 748-2923. #1—"Gandhi." #2—"The Verdict."

777. **DANBURY—PALACE—** 748-7496. #1—"48 Hrs." #2—"Spring Fever." #3—"Treasure of the Four Crowns."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Tootsie."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Sophie's Choice." #2—"Timerider."

780. **FAIRFIELD—COUNTY—** 334-1411. "The Dark Crystal."

781. **GREENWICH—CINEMA—** 869-6030. "Sophie's Choice."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Tootsie." #2—"Frances." #3—"Diner."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "The Verdict."

784. **NORWALK—CINEMA—** 838-4504. #1—"48 Hrs." #2—Thru Feb. 3: "Spring Fever."

785. **NORWALK—NORWALK—** 866-3010. "The Dark Crystal."

787. **RIDGEFIELD—CINEMA—** 438-3338. Program unavailable.

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Feb. 1: "Dial M for Murder"; "To Catch a Thief." Feb. 2-4: "The Pizza Triangle"; "Swept Away." Beg. Feb. 5: "Xica."

789. **SPRINGDALE—STATE—** 325-0250. Thru Feb. 3: "Best Friends." Beg. Feb. 4: "48 Hrs."

790. **STAMFORD—AVON—** 324-9205. #1—"Treasure of the Four Crowns." #2—"48 Hrs."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Gandhi." #2—"Enigma." #3—"Spring Fever."

792. **STAMFORD—RIDGEWAY—** 323-5000. "The Verdict."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Gandhi." #2—"Tootsie." #3—"Best Friends."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Gandhi." #2—"Sophie's Choice." #3—227-9619. "Tootsie." #4—226-6666. "The Verdict."

796. **WESTPORT—POST—** 227-0500. Program unavailable.

798. **WILTON—CINEMA—** 762-5678. "Frances."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"48 Hrs." #2—"Tootsie." #3—Thru Feb. 3: "Kiss Me Goodbye."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Feb. 3: "X-tro." #2—Thru Feb. 3: "They Call Me Bruce?"

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Feb. 3: "Enigma." Beg. Feb. 4: "Without a Trace." #2—"The Verdict."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"X-tro." #2—"The Verdict." #3—"Treasure of the Four Crowns." #4—"Timerider."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"48 Hrs." #2—"Tootsie." #3—"Enigma." #4—"The Last American Hero." #5—"Diner." #6—"The Dark Crystal."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Feb. 3: "The Toy"; "The Beastmaster." Beg. Feb. 4: "Kiss Me Goodbye"; "Nighthawks."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru Feb. 3: "Spring Fever." Beg. Feb. 4: "The House on Sorority Row."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "One Down, Two to Go." #2—"48 Hrs."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Feb. 3: "Eating Raoul." Beg. Feb. 4: "Without a Trace."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Feb. 3: "My Favorite Year." Beg. Feb. 4: "The Entity."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Feb. 3: "The Toy." Beg. Feb. 4: "Kiss Me Goodbye."

819. **MILLBURN—RKO—** 376-0800. #1—"Diner." #2—"Enigma."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—Thru Feb. 3: "Enigma." Beg. Feb. 4: "The Entity." #2—Thru Feb. 3: "Timerider." Beg. Feb. 4: "Videodrome." #3—Thru Feb. 3: "X-tro."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru Feb. 3: "The Last American Virgin." #2—Thru Feb. 3: "Diner." #3—Thru Feb. 3: "Timerider."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Frances."

828. **VERONA—VERONA—** 239-0880. Thru Feb. 3: "Diner." Beg. Feb. 4 (tent.): "The House on Sorority Row."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru Feb. 3: "Kiss Me Goodbye." Beg. Feb. 4: "The Chosen."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Tootsie." #2—"48 Hrs." #3—"The Verdict."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Feb. 3: "The Toy."

841. **CRANFORD—RKO—** 276-9120. #1—Thru Feb. 3: "Treasure of the Four Crowns." Beg. Feb. 4: "The Entity." #2—"Enigma."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Feb. 3: "The Toy"; "Seems Like Old Times." Beg. Feb. 4: "Creepshow"; "Wolfen."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Feb. 3: "Treasure of the Four Crowns." #2—Thru Feb. 3: "Spring Fever."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Feb. 3: "Kiss Me Goodbye"; "I Ought to Be in Pictures." Beg. Feb. 4: "The Chosen"; "The Mad Adventures of 'Rabbi' Jacob."

849. **SUMMIT—STRAND—** 273-3900. Thru Feb. 3: "Diner."

851. **UNION—FIVE POINTS—** 964-3466. "Best Friends."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Eating Raoul."

854. **UNION—RKO—** 686-4373. #1—"Tootsie." #2—"48 Hrs."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Feb. 3: "Timerider." Beg. Feb. 4: "The House on Sorority Row." #2—Thru Feb. 3: "The Dark Crystal." Beg. Feb. 4: "Videodrome." #3—Thru Feb. 3: "Diner." Beg. Feb. 4 (tent.): "The Dark Crystal."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Feb. 3: "Spring Fever." #2—Thru Feb. 3: "An Officer and a Gentleman."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Feb. 3: "The Toy." Beg. Feb. 4: "Creepshow."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Feb. 3: "Diner." Beg. Feb. 4: "The Entity."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"48 Hrs." #2—"Tootsie." #3—"Timerider." #4—"X-tro."

863. **EMERSON—TOWN—** 261-1000. "Tootsie."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Feb. 3: "Timerider." Beg. Feb. 4: "Videodrome." #2—Thru Feb. 3: "X-tro." Beg. Feb. 4: "The House on Sorority Row."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"The Verdict." #2—"Enigma."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Tent.: "Treasure of the Four Crowns." #2—Thru Feb. 3: "Diner." Beg. Feb. 4 (tent.): "Videodrome."

868. **FORT LEE—SHARON—** 224-0202. Thru Feb. 3: "The Chosen." Beg. Feb. 4: "Videodrome."

871. **HACKENSACK—RKO ORITANI—** 343-8844. #1—"X-tro." #2—Thru Feb. 3: "Girls for Rent"; "Kill and Go Hide." Beg. Feb. 4: "One Down, Two to Go." #3—Thru Feb. 3: "The Toy"; "Stir Crazy." Beg. Feb. 4: "Videodrome."

873. **OAKLAND—TWIN—** 337-4478. #1—"Tootsie." #2—Beg. Feb. 4: "The Entity."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Feb. 3: "Kiss Me Goodbye." #2—Thru Feb. 3: "The Toy."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Sophie's Choice."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru Feb. 3: "Six Weeks." Beg. Feb. 4: "Videodrome."

877. **PARAMUS—DRIVE-IN—** 368-1440. Feb. 4-6: "Creepshow"; "Wolfen."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Gandhi." #2—"Tootsie." #3—"The Verdict." #4—"Treasure of the Four Crowns." #5—"Spring Fever." #6—"Enigma." #7—"48 Hrs."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Thru Feb. 3: "The Last American Virgin." Beg. Feb. 4: "The Entity." #2—"Diner."

880. **RAMSEY—CINEMA—** 825-2090. Thru Feb. 3: "Treasure of the Four Crowns."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Feb. 3: "The Toy." Beg. Feb. 4: "The Chosen."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Tootsie." #2—"48 Hrs."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Feb. 3: "The Toy." #2—Thru Feb. 3: "Kiss Me Goodbye."

885. **TEANECK—CEDAR LANE—** 836-3430. Thru Feb. 3: "Airplane II: The Sequel."

886. **TENAFLY—BERGEN—** 567-0004. Thru Feb. 3: "My Dinner With Andre."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Thru Feb. 3: "The Dark Crystal." Beg. Feb. 4: "Videodrome."

889. **WESTWOOD—PASCACK—** 664-3200. Thru Feb. 3: "Timerider." Beg. Feb. 4 (tent.): "Without a Trace."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AIRPLANE II: THE SEQUEL—(1hr. 25m., '82) The first commercial flight of the lunar shuttle is beset with outrageous problems. With Robert Hays, Julie Hagerty, Sonny Bono, Aldo Ray and Peter Graves. Dir. Ken Finkleman. PG. **300, 442, 530, 542, 549, 644, 645, 663, 666, 721, 885**

BEST FRIENDS—(1hr. 56m., '82) A clear failure. Burt Reynolds and Goldie Hawn play a pair of cranky, infantile screenwriters (he loutishly, she with charm) who decide, after living together for years, to get married. On the honeymoon, everything goes wrong. The couple visits Goldie's parents (Barnard Hughes and the great Jessica Tandy), who turn out to be struggling rather tragically, even sordidly, against old age; Burt's parents are a bit odd, too. The screenwriting team of Barry Levinson and Valerie Curtin have tried to work into the framework of a light comedy some good, strong, depressing observations about selfishness, aging, and the differences between generations, and nothing seems to fit. Maybe a great director could have pulled the disparate intentions together, but Norman Jewison's work here is just too crass. A jangly, unsatisfying film that leaves one in a terrible mood. PG. **32, 83, 92, 225, 402, 420, 536, 557, 606, 633, 640, 707, 789, 793, 851**

★**CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **22, 211, 212, 232, 410, 436, 437, 447, 513, 532, 535, 548, 549, 555, 570, 636, 666, 711, 751, 829, 848, 868, 882**

COUP DE TORCHON—(2hrs. 8m., '82) In French, Eng. subtitles. Bertrand Tavernier's ambitious black comedy set in pre-war French West Africa is fascinating but difficult to like. As the hero, the fat, slothful police officer Lucien Cordier (Philippe Noiret) at first seems a clown, but he's a sly, intelligent, vicious man, who suddenly starts killing his enemies or tricking them into doing each other in. He achieves what the French would call a moment of lucidity: He realizes that nothing on earth can stop him or bring him to account. Clearly, Tavernier and his screenwriter, Jean Aurenche (transposing an American novel—Jim Thompson's *Pop. 1280*—to the African locale) are trying for an existential fable about the terrifying nature of freedom. Apart from these attempted profundities, the movie offers a bitterly funny portrait of the underside of colonial rule: These French colonials are like warring neighbors in Marseilles. To call them imperialists would be to give them more grandeur than they actually have. With Isabelle Huppert as Noiret's sluttish mistress; Stéphane Audran as his shrewish wife. The scandalously anti-picturesque art direction is by the legendary Alexandre Trauner. **56**

CREEPSHOW—(2hrs. 2m., '82) Omnibus horror film, with five separate stories written by Stephen King and directed by George Romero. The tone is consciously comic-book schlocky; you're supposed to revel in the stupid stories and admit that you're a slob. That may work for you—if you can find some way of sitting through the movie. With King, Adrienne Barbeau, Hal Holbrook, Fritz Weaver, E.G. Marshall and Viveca Lindfors. R. **513, 530, 609, 639, 644, 658, 666, 842, 860, 877**

DARK CRYSTAL, THE—(1hr. 37m., '82) In a fantasy world inhabited by supernatural creatures, an elf-like boy sets out on an adventurous journey to fulfill the miracle of an ancient prophecy. With characters performed by Jim Henson, Frank Oz, Kathryn Mullen, Dave Goelz and Brian Muehl. Dir. Henson and Oz. PG. **31, 58, 206, 413, 526, 541, 554, 567, 629, 635, 640, 653, 709, 773, 780, 785, 807, 857, 888**

★**DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **20, 38, 97, 201, 206, 234, 305, 413, 418, 423, 424, 450, 536, 541, 558, 600, 621, 626, 632, 643, 651, 658, 708, 714, 727, 735, 745, 782, 807, 819, 825, 828, 849, 857, 861, 867, 879**

★**DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55**

★**E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **36, 46**

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets*. The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. **73, 93, 202, 211, 304, 418, 422, 504, 534, 559, 628, 702, 705, 719, 754, 774, 813, 852**

ENIGMA—(1hr. 41m., '83) International espionage and romance behind the Iron Curtain. With Martin Sheen, Brigitte Fossey, Sam Neill and Derek Jacobi. Dir. Jeannot Szwarc. PG. **24, 33, 72, 80, 111, 202, 206, 225, 236, 307, 403, 408, 412, 519, 529, 531, 541, 550, 567, 600, 606, 634, 658, 664, 668, 705, 712, 719, 722, 746, 774, 791, 803, 807, 819, 822, 841, 866, 878**

ENTITY, THE—(1hr. 56m., '83) Unexplained, paranormal phenomena drive a woman to seek help. With Barbara Hershey. Dir. Sidney J. Furie. R. **32, 70, 103, 206, 210, 233, 304, 401, 413, 417, 424, 511, 518, 541, 550, 632, 643, 650, 702, 714, 717, 727, 747, 817, 822, 841, 861, 873, 879**

★**48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **21, 35, 38, 60, 104, 105, 111, 205, 223, 231, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 552, 567, 573, 603, 628, 648, 663, 664, 668, 701, 707, 714, 716, 719, 722, 732, 746, 752, 777, 784, 789, 790, 800, 807, 811, 830, 854, 862, 878, 883**

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. **16, 71, 93, 533, 562, 616, 625, 723, 735, 782, 798, 827**

★**GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the

British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, *radiant, hard-headed* and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph *and the defeat of his ideals; the movie convinces* you that he was a genuinely great man and that his ideals are worth reviving. PG. **45, 531, 566, 775, 791, 793, 795, 878**

INDEPENDENCE DAY—(1hr. 50m., '83) Reviewed in this issue. R. **48**

KISS ME GOODBYE—(1hr. 42m., '82) *The romantic* comedy of a New York widow, a week away from remarrying, who is visited by the ghost of her late husband. With Sally Field, James Caan, Jeff Bridges and Mildred Natwick. Dir. Robert Mulligan. PG. **11, 32, 513, 535, 547, 613, 720, 755, 800, 809, 818, 829, 848, 874, 884**

LIANNA—(1hr. 55m., '83) In this earnest yet didactic comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor *husband (Jon DeVries) when she was a student,* has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The *movie is less about the threat that her* assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and *the latest clichés in* "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on *the relationships and thus it offers them what seems* like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither *and regrets of* educated people. R. **90**

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city *in Bavaria, during the* Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm *of a German Henry VIII. Eager for* respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her *skimpy* outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. *With Matthias Fuchs as a stock figure*—a defeated idealist making dolorous poetic remarks. R. **6, 86, 213**

MAN FROM SNOWY RIVER, THE—(1hr. 45m., '83) The tale of a mountain boy's passage to manhood in the Australian frontier. With Kirk Douglas, Jack Thompson, Sigrid Thornton, Lorraine Bayly and Tom Burlinson. Dir. George Miller. PG. **23, 60, 528, 637, 730**

MUDDY RIVER—(1hr. 45m., '83) In Japanese, Eng. subtitles. A lovely, rather muted first film by the young Japanese director, Kohei Oguri. The hero is a nine-year-old boy, living in Osaka in 1956, when Japan was still reeling from the war. The boy experiences death and adult betrayal, courage and shame *for the first time. He is* too young to respond much, but Oguri creates the boy's moral and physical world with unfailing tenderness and lyrical rigor. In black-and-white. **88**

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The *time* is 1954, *and matinée idol* Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade,* which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As *young Benjy Stone, the hotshot comedy writer* assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. *Directing for the first time, Richard Benjamin shows* us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. *Written by* Dennis Palumbo and Norman Steinberg. PG. **414, 448, 535, 570, 711, 724, 817**

NIGHT OF THE SHOOTING STARS, THE—(1hr. 46m., '83) In Italian, Eng. subtitles. Reviewed in this issue. R. **86**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that *flourished forty years ago, the armed-service* romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, *an honorable Southerner from a military family;* and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38, 503, 858**

PETRIA'S WREATH—(1hr. 40m., '83) In Serbo-Croatian, Eng. subtitles. The chronicle of a woman's *life across three decades of* Yugoslavian history. With Mirjana Karanovic. Dir. Srdjan Karanovic. **86**

ROAD WARRIOR, THE—(1hr. 34m., '82) The Bomb has been dropped, and we're in the Great Nowhere—the Australian desert—a land without shade, color, or comfort. Eager to protect their fuel, a few survivors have barricaded themselves into a compound surrounding a refinery. Outside, a roving gang of marauders *on motorcycles rapes and pillages,* and finally lays siege to the compound. Almost the whole movie consists of chases and gladiatorial combats. Cars tumble over and burst into flames, bodies are incinerated or flung through the air. The director, George Miller, *has taken the materials of the American* Western and Kurosawa films like *Yojimbo* and *The Seven Samurai* and transferred them to this post-apocalyptic wilderness, and he's dressed his characters in leather and Mohawk haircuts, mixing the style of three or four junk cultures (biker, punk, S&M), trying to come up with something outlandish for the *midnight-movie kids. It's a* brutally monotonous movie that wears you down. Starring Mel Gibson as the loner-outsider hero, Max, who saves the people in the compound. R. **62**

SMITHEREENS—(1hr. 30m., '82) Susan Seidelman's acclaimed low-budget feature (cost: $80,000) about life in the rock-club scene of the Lower East Side has wonderful documentary details. The heroine, Wren *(Susan Berman), a 19-year-old escapee* from New Jersey, wants to be part of the rock world but she neither plays nor sings, and when she tries to be a groupie she fails even at that. Wren's milieu is carefully drawn, but she's a bit monotonous as a character—energetic but empty, with nothing interesting to say. Yet the cramped Avenue B kitchens and the fridge *with only a single slice of pizza in it are authentic* and expressive in ways that go beyond questions of plot and theme. Susan Seidelman has a feeling for bedraggled comedy and for the bluesy-ness of down-and-out bohemia. Now she needs to find a heroine worthy of her. **6, 97**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly *glorious as Sophie* Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and *Peter MacNicol is embarrassing in an unplayble role*—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations *that are heart-wrenching but* that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **14, 24, 58, 61, 82, 92, 561, 567, 625, 662, 663, 710, 732, 744, 773, 779, 781, 795, 875**

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly *respectable wife who turns* into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the *marginal* characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours),and it stars Elisabeth Trissenaar and Kurt Raab. **86**

SWEET PEA—(1hr. 35m., '83) In Italian, Eng. subtitles. The comedy of a thirteen-year-old boy who becomes a father. Dir. Peter Del Monte. **44, 76**

THAT CHAMPIONSHIP SEASON—(1hr. 48m., '82) Jason Miller's adaptation of his 1972 prizewinning play. Five men meet for the twenty-fourth year *in a row on the anniversary of the year they won the* state high-school basketball championship. That victory is the most important moment in their lives—the one moment of purity and glory. Can this really be true? Or has Miller contrived this situation in order to make easy points about American shallowness, American dreams and disillusions? As soon as the men clap each other on the back, we know trouble is near, for in serious American plays, joviality is the invariable prelude to heartbreak. This theatrical view of the American male as a boozing failure may be a cliché, but in a country devoted to success, the *spectacle of failure will always have shock* value, and, for many, the ring of poetic truth. Robert Mitchum rumbles hollowly as the coach, but Bruce Dern is moving as the dumb, corrupt, small-city mayor, and Stacy Keach gives a dignified perform*ance as a soberly responsible man—a high-school* principal—brought to an agonizing realization of his own medocrity. With Paul Sorvino and Martin Sheen. R. **72**

TIME FOR REVENGE—(1hr. 52m., '83) In Spanish, Eng. subtitles. Tense Argentinean thriller, written and directed by Adolfo Aristarain. Two demolition experts, apparently outlawed unionists, wind up working for a rapacious copper mining company in a remote province. They decide to stage an accident in order to sue the company for damages. When one man is killed, the other pretends to have been struck dumb in the blast; he struggles to maintain silence in the face of nearly unbearable temptations to speak. In a country in which torture is a commonplace, the *moral significance of silence—as symbol and as discipline*—can probably never be overstated. Starring the impressive Federico Luppi. **51**

★**TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution *of the fifties and sixties. In a Communist* state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Or*son Welles and Gregg Toland. Working in strikingly* unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Soth. **90**

TIMERIDER—(1hr. 33m., '83) During a motorcycle race in Baja California, a rider is accidentally transmitted back in time 105 years to the old West. With Fred Ward, Belinda Bauer and Peter Coyote. Dir. William Dear. PG. **16, 41, 70, 97, 103, 109, 212, 233, 403, 413, 417, 422, 428, 512, 533, 601, 621, 625, 642, 649, 709, 717, 727, 747, 779, 806, 822, 825, 857, 862, 864, 889**

★**TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoff*man plays Michael Dorsey, an intractable and* largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. *At last his infuriating habit of* setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. 9, 74, 85, 92, 104, 109, 113, 114, 205, 223, 234, 236, 303, 401, 402, 410, 412, 419, 448, 500, 521, 529, 531, 541, 550, 559, 567, 573, 602, 617, 622, 625, 632, 635, 649, 664, 707, 710, 712, 716, 717, 732, 745, 758, 774, 778, 782, 793, 795, 800, 807, 830, 854, 862, 863, 873, 878, 883

TOY, THE—(1hr. 32m., '82) A ruthless Southern millionaire buys his bratty young son an unusual toy: a grown man. With Richard Pryor, Jackie Gleason, Teresa Ganzel, Wilfrid Hyde-White, Ned Beatty and Scott Schwartz. Dir. Richard Donner. PG. 33, 99, 416, 447, 513, 516, 532, 542, 547, 549, 555, 570, 574, 609, 612, 613, 638, 639, 645, 655, 666, 703, 706, 809, 818, 840, 842, 860, 871, 874, 882, 884

TRAIL OF THE PINK PANTHER—(1hr. 37m., '82) The continuing misadventures of Inspector Clouseau, who, in this opus, is missing—as is the Pink Panther diamond. With David Niven, Herbert Lom, Richard Mulligan, Capucine, Harvey Korman and Peter Sellers (in extant footage). Dir. Blake Edwards. PG. 235, 502, 524, 530, 549, 551, 574, 654

TREASURE OF THE FOUR CROWNS—(1hr. 37m., '83) The fantastic adventures of a soldier of fortune in contemporary Spain. In 3-D. With Tony Anthony, Ana Obegon and Eugene Quintano. Dir. Ferdinando Baldi. PG. 37, 70, 83, 97, 105, 109, 114, 201, 206, 210, 212, 234, 237, 302, 306, 401, 403, 411, 420, 426, 511, 518, 526, 533, 541, 545, 554, 567, 604, 619, 625, 651, 702, 714, 717, 731, 745, 747, 777, 790, 806, 811, 841, 846, 867, 878, 880

★**VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. 24, 32, 54, 105, 109, 203, 234, 306, 403, 411, 417, 422, 428, 512, 517, 528, 536, 540, 541, 558, 567, 602, 617, 627, 631, 632, 643, 650, 651, 667, 700, 714, 719, 728, 730, 748, 775, 783, 792, 795, 803, 806, 830, 866, 878

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. 16, 537

VIDEODROME—(1hr. 30m., '83) A psychological thriller about the adverse effects of video exposure on the central nervous system. With Deborah Harry and James Woods. Dir. David Cronenberg. R. 41, 70, 78, 97, 99, 103, 109, 201, 204, 210, 221, 237, 306, 307, 401, 403, 413, 420, 428, 439, 512, 526, 533, 571, 573, 601, 621, 625, 634, 642, 649, 702, 705, 709, 717, 747, 822, 857, 864, 867, 868, 871, 876, 888

VORTEX—(1hr. 27m., '83) A tough-talking lady gumshoe searches through a maze of corporate conspiracy to find the murderers of a corrupt congressman. With Lydia Lunch, James Russo and Bill Rice. Dir. Scott B and Beth B. 6

WINTER KILLS—(1hr. 35m., '83) The conspiracy and murder mystery based on Richard Condon's novel, re-edited since its 1979 release, with a new ending, by director William Richert. With Jeff Bridges, John Huston, Belinda Bauer and Elizabeth Taylor. R. 88

WITHOUT A TRACE—(2hrs. 1m., '83) About the desperate search for the child of college professors who disappears on his way to school in Brooklyn Heights. With Kate Nelligan, Judd Hirsch, David Dukes and Stockard Channing. Dir. Stanley R. Jaffe. PG. 109, 201, 203, 403, 411, 414, 418, 428, 501, 512, 528, 536, 540, 546, 625, 651, 663, 708, 719, 721, 727, 803, 813, 889

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. 62

Revivals

AFRICAN QUEEN, THE—(1hr. 48m., '52) The top-notch story of a fantastic romantic adventure set in the Congo during W.W.I. Brilliantly written, directed, and acted, starring Humphrey Bogart and Katharine Hepburn. Dir. John Huston. 96

ALL THE PRESIDENT'S MEN—(2hrs. 15m., '76) A surprisingly fine newspaper film. Robert Redford and Dustin Hoffman are utterly convincing as Woodward and Bernstein, and the whole thing is worth seeing twice—once for everything about it, and once more just for the acting. Dir. Alan J. Pakula. 39

ANGI VERA—(1hr. 36m., '80) In Hungarian, Eng. subtitles. An exquisite 18-year-old orphan (Veronika Papp) is adopted by Hungary's triumphant Communist Party in 1948 and sent to a party school for three months of indoctrination in the new system. Life gets difficult—director Pal Gabor's meaning seems to be that to succeed as a Communist you must first fail as a human being. 2

CONFIDENCE—(1hr. 57m., '79) In Hungarian, Eng. subtitles. In wartime Hungary, a man and woman are forced to live together, posing as husband and wife (each, in fact, is married), in order to avoid arrest by the Nazi occupiers. Most of this film, written and directed by István Szabó, takes place in one room, and after awhile the claustrophobic atmosphere as well as the morose moodiness of the material gets to you. The man and the woman become lovers, fall out, are reconciled, turn jealous of each other—the point is they would never have loved each other were it not for this enforced isolation. 2

FOUNTAINHEAD, THE—(1hr. 54m., '49) Lurid, hilarious version of Ayn Rand's "classic" novel about an egocentric architect (Gary Cooper) and the woman who loves him (Patricia Neal). At one point Neal, on her knees, grabs at Cooper's muscular forearms and says something like, "I want to feel your strength!" Dir. King Vidor. 7

LADY EVE, THE—(1hr. 37m., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharp, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. 89

MEET ME IN ST. LOUIS—(1hr. 53m., '44) Judy Garland brings her intensity and warmth to this very nice Technicolor musical, of a family's romances and friendships, set in the World's Fair year of 1904. The Ralph Martin-Hugh Blane score includes "The Trolley Song" and "The Boy Next Door" for Judy, but the most charming moment is her duet with Margaret O'Brien, her mischievous little sister, of "Under the Bamboo Tree." Dir. Vincente Minnelli. 96

MIRACLE OF MORGAN'S CREEK, THE—(1hr. 41m., '44) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down oftener and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. 89

MONSIEUR VERDOUX—(2hrs. 10m., '47) Charlie Chaplin's brilliantly ironic tale of a depression-era Bluebeard, one of the great films, indeed a quarter-century ahead of its time, offers sheer brilliance of performance and direction, and a simplicity that shines in all its latter-day naiveté. With Chaplin and Martha Raye. 47

PALM BEACH STORY, THE—(1hr. 30m., '42) A great, big-hearted Preston Sturges satire of people driven crazy by love and money. Claudette Colbert is the exquisite heroine, Joel McCrea the befuddled hero, Rudy Vallee (in a warm-up for his role as the pompous pushover of *How to Succeed in Business Without Really Trying*) the dimwitted Croesus. 89

PETER PAN—(1hr. 17m., '52) Walt Disney's animated version of the novel by Sir James M. Barrie. Dir. Hamilton Luske, Clyde Geronime and Wilfred Jackson. G. 42

RICHARD III—(2hrs. 38m., '56) Laurence Olivier enjoys himself thoroughly as the evil, humpbacked, spider of a king in this version of Shakespeare's play. His grotesque, magnetic performance is spellbinding, but unfortunately gets no competition from the rather pale supporting cast, which includes John Gielgud as the unfortunate Duke of Clarence and Claire Bloom as the Lady Anne. 47

ROOM AT THE TOP—(1hr. 45m., '59) The late Laurence Harvey and Simone Signoret in an unusually frank and serious love story about a young man from the provinces on the make and an older woman. From the John Braine novel. Dir. Jack Clayton. 47

SINGIN' IN THE RAIN—(1hr. 43m., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'em Laugh"). Gene Kelly, Debbie Reynolds and Donald O'Connor crackle with wholesome energy. A Comden-Green script with good lines. Dir. Gene Kelly and Stanley Donen. 96

SMILES OF A SUMMER NIGHT—(1hr. 48m., '57) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces, but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere, and only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. With Ulla Jacobsson, Eva Dahlbeck and Gunnar Bjornstrand. 47

SOME LIKE IT HOT—(2hrs., '59) Billy Wilder's great comedy about transvestitism has lost nothing over the years. Jack Lemmon and Tony Curtis are the musicians who flee gangland killers by joining an all-girl's band. Marilyn Monroe is very funny and rapturously beautiful as a singer, Joe E. Brown hilarious as an amorous old gent. 7

STORY OF ADELE H, THE—(1hr. 35m., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. 95

TREASURE OF THE SIERRA MADRE, THE—(2hrs., '48) The John Huston classic, adapted from the novel by B. Traven about prospecting for gold in Mexico and the coruscating effects of greed on character. Bogart as the frightened, paranoid Fred C. Dobbs; Walter Huston, enchanting from first to last, as the tough old bird of a prospector; Tim Holt as the sweet young fellow who tags along; Alfonso Bedoya as the threatening bandit ("Badges? I don't need no badges."). 96

TREE OF WOODEN CLOGS, THE—(3hrs. 5m., '79) In Italian, Eng. subtitles. An earnest film recreating the life of Northern Italian peasants in the 1890s, intentionally repetitious and slow, but with a muted mystical fervor. If it doesn't put you in a blue funk, you may find it moving. Dir. Ermanno Olmi. 96

WOMEN—(1hr. 34m., '78) In Hungarian, Eng. subtitles. An absorbing, psychologically complex portrait of a quarrelsome friendship between two dissimilar women—a fortyish, very bourgeois government bureaucrat (Marina Vlady) and a rebellious, always-in-trouble peasant woman (Lili Monori). It's a movie formed by feminist consciousness, but there's not a cliché in sight. Dir. Márta Mészáros. 2

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

CHGT **Chargit. Telephone** charge to major credit cards.

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Broadway

Previews and Openings

Monday, January 31

MOOSE MURDERS—Eve Arden stars in a murder mystery by Arthur Bicknell, with the action set in the Adirondacks; directed by John Roach; with June Gable, Nicholas Normann, Don Potter, Jack Dabdoub, Lillie Robertson, and Mara Hobel. Previews now prior to a 2/7 opening. Mon.-Thurs. at 8, Sat. at 2, $24.50-$28.50; Fri. & Sat. at 8, $22-$30; Wed. at 2, $17-$25. **Eugene O'Neill,** 49th St. W. of Bdway (246-0220). 2 hrs. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Previews now prior to a 2/3 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Fri. at 8, $24-$30; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50; Sat. at 8, $26.50-$32.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

ANGELS FALL—Lanford Wilson's play that brings together a diverse group of people as they are sequestered in a New Mexican mission because of a nuclear mishap. Barnard Hughes and Fritz Weaver co-star, with Tanya Berezin, Nancy Snyder, Danton Stone, and Brian Tarantina; directed by Marshall W. Mason. (Has arrived on Broadway after a highly successful run at Circle Rep.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs. All major credit cards.

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's delicious 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (239-6200). 2 hrs., 45 min. ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

84 CHARING CROSS ROAD—Ellen Burstyn stars in a play adapted and directed by James Roose-Evans based on Helene Hanff's autobiographical novel about an American author and a British clerk who works at an antiquarian bookstore in London. Joseph Maher as co-star is entirely winning, and Burstyn's fine timing and communicated pleasure make this an enjoyable performance. Tues. & Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2. $18-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs. Major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730).2hrs.,15 mins. Major credit cards.● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of C. P. Taylor's play about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg [illegible] Owen, David Howey, Felicity Dean, Pip [illegible] Kate Spiro, Marjorie Yates, Gary Waldhorn, Tim Walker, and Nicholas Woodeson. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3, $27.50-$35; Wed. at 2, $22.50-$30; thru 2/20. **Booth Theater,** 222 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

CLOSED

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

MASTER HAROLD. . . and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, James Earl Jones, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25; thru 2/27. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Frank Dunlap. Previews now prior to a 2/13 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

THE MISANTHROPE—Brian Bedford, Carole Shelley, and Mary Beth Hurt in a new verse translation by Richard Wilbur of Moliere's comedy; directed by Stephen Porter. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. $27 across the board and $30 Sat. night. **Circle in the Square,** 1633 Bdway (581-0720). All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Maureen McGovern, Taina Elg, Kim Criswell, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$45; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

PLENTY—The New York Shakespeare Festival play, written and directed by David Hare, after completely selling out off Broadway, has arrived uptown with original stars Kate Nelligan and Edward Herrmann. Also in the cast: Ben Masters, Pierre Epstein, and Jeff Allin. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, Wed. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; thru 3/27. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Cass Morgan, Tom Chapin, Rhonda Coullet, John Lenehan, Jimmy Ryan, and Bruce Samuels. Mon.-Thurs. at 8, $24.50-$26.50; Fri. & Sat. at 8, $25.50-$27.50; Wed. & Sat. at 2, $22.50-$24.50. **Princess,** 200 W. 48th (586-3903).

STEAMING—Nell Dunn's play, set in an East London public steam bath, calling for a cast of six women and one man, and a swimming pool on stage; directed by Roger Smith. With Pauline Flanagan, Judith Ivey (who is an unmitigated joy), Lisa Jane Persky, Polly Rowles, Linda Thorsen, Margaret Whitton. And there isn't a poor performance anywhere. The set, by Marjorie Bradley Kellog, is delightful. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 10 min. All major credit cards.

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$32.50. *An amusing as well as moving trio of* plays about the homosexual world. 1/31-2/12, Barbara Barrie replaces vacationing Estelle Getty in the role of the mother. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (239-6200). 1 hr., 50 min. All major credit cards.

WHODUNNIT—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

Off Broadway

AMERICA KICKS UP ITS HEELS—Patti LuPone, Dick Latessa, Lenora Nemtez, and Peggy Hewett in a musical by William Finn and Charles Rubin; directed by Mary Kyte. Action takes place in a soup kitchen during current and past depressions. From 2/9. **Playwrights Horizons,** 416 W. 42nd (564-1235).

BLOOD RELATIONS—Sharon Pollock's play, based on new findings released following a study of the real-life situation of Lizzie Borden. Jennifer Sternberg plays Miss Lizzie. Wed.-Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $9-$11; 2/2-27. **Hudson Guild,** 441 W. 26th (760-9810).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Amanda Carlin, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $12-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Turman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. It gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. Thru 2/26. **Town Hall,** 123 W. 43rd (869-4731).

THE ENTERTAINER—Nicol Williamson stars in a revival of John Osborne's 1957 play about a failed music-hall performer; directed by William Gaskill. Williamson is first-rate at conveying seedy decadence and desperate slippage covered up by jokey cynicism, and is properly frightening. Frances Cuka is marvelous in the role of his wife. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Stage One, Roundabout Theater,** 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Glenne Headly, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2, Sun. at 3; $16. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Morgan Fairchild has joined the cast of Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $17-$19. **Fairbanks Theater,** 432 W. 42nd St. (279-4200).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

HAMLET—Shakespeare's tragedy, directed by Raymond Gasper, produced by the Queens Shakespeare Theatre Foundation, with Maurice Schlaefer in the title role. $4; thru 2/26. **Lion Theater,** 422 W. 42nd St. (279-4200).

HANNAH—Blanch Baker, Sam Robards, and Lois Smith in a play with music and dance, written by Israel Eliraz, music by Mark Koptyman; directed and choreographed by Anna Sokolow, with her own dance troupe performing. True story based on Hannah Senesh's attempts to help Jews escape Hungary in 1943. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $18-$20. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 3/13. **Susan Bloch Theater,** 307 W. 26th (242-7800).

LET MY PEOPLE COME—An erotic musical by Earl Wilson Jr.; directed by Otto Maximilian. Tues.-Sat. at 8:15, Fri. & Sat. at 10:30, Sun. at 5:30; $15. **Carter Theater,** 250 W. 43rd (496-1235).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

LITTLE VICTORIES—Lavonne Mueller's play about Joan of Arc and Susan B. Anthony is the first presentation of the Women's Project's fifth season; directed by Bryna Wortman. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $8. **American Pl. Theater,** 111 W. 46 (247-0393).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues., Wed., Thurs. at 8, Sun. at 3 & 7:30, $15; Fri. at 8, Sat. at 7 & 10, $15-$18. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ● ●

PAINTING CHURCHES—Marian Seldes, Donald Moffat, and Frances Conroy in Tina Howe's portrait of an eccentric Boston family; directed by Carole Rothman. Tues.-Sun. at 8; $8; thru 2/19. **South Street Theater,** 424 W. 42nd St. (279-4200).

POPPIE NONGENA—Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8. Wed. & Sat. at 2; $7.50-$20. **St. Clement's,** 423 W. 46th (489-2420).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. David Garrison stars in the title role. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20. **Lamb's Theater,** 130 W. 44th (997-1780).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $14-$18. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

AMERICAN JEWISH THEATRE—Robert Shaw's *The Man in the Glass Booth;* directed by Dan Held. With Albert Sinkys, Art Burns, Beatrice Pons, and Vera Lockwood. Wed., Thurs. & Sat. at 8, Sun. at 3 & 7; $9; thru 2/20. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

CSC REP—John O'Keefe's *Wild Oats,* Karen Sunde's *Balloon,* and *Faust,* Parts 1 & 2. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11. **CSC Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—Revival of Kurt Vonnegut, Jr.'s play, *Happy Birthday, Wanda June,* about a modern Ulysses who returns home to find his Penelope married to a doctor; directed by Elowyn Castle. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 2/10-27. 103rd St. & Riverside Drive (663-2028).

JEAN COCTEAU REP—G.B.S.'s *Saint Joan,* thru 3/18; Sartre's *The Condemned of Altona,* thru 3/3. **Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Anton Chekhov's play, *Ivanov,* about a disillusioned landowner torn between his affections for his Jewish wife and a local girl; directed by Anthony McKay; with Marcia Jean Kurtz, Roger DeKoven, and Lilen Mansel. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $7, $8. 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—*The Tibetan Book of the Dead,* written by Jean-Claude van Itallie from translations of Tibetan texts, directed by Assurbanipal Babilla. Play describes the journey from life to death to rebirth Tues.-Sun. at 7:30, Sun. at 3; $10; thru 2/6. Also, Marianne Marcellin's *Resident Alién,* directed

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by Katherine Adamov. Thru 2/13. $6. 74A E. 4th St. (254-6468).

MANHATTAN THEATER CLUB—Upstage: Catherine Hayes's *Skirmishes,* about the battle between two sisters over their dying mother; directed by Sharon Ott. With Suzanne Bertish, Fran Brill, and Hope Cameron. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18; thru 2/20. Downstage: Edward Bond's *Summer,* about people who live their lives against a background of conflict; with Frances Sternhagen, Caitlen Clarke, David Pierce, Tom Brennan. Thru 3/6; $16-$22. 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Ray Aranha's *Sons and Fathers of Sons* centers on the lives of a college student, a history professor and the son of a Southern share-cropper as they become entwined; directed by Walter Dallas. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$12.50; thru 2/20. **Theater Four,** 424 W. 55th (246-8545).

REPERTORIO ESPANOL—Pedro Calderon de la Barca's *A Secreto Agravio,* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru February; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Phyllis Craig's *The Perfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru February. **Theater,** 301 W. 55th (997-9582).

78TH ST. THEATRE LAB—Three one-acters by new playwrights in rotating rep. Sun.-Wed. thru 2/9, at 8:30. Oscar Brand stars in his own satirical revue, *It's a Jungle Out There,* directed by Penelope Hirsch. Thurs. & Fri. thru Feb., at 8:30; $6. 236 W. 78th St. (595-0850).

SOHO REP—*Fanshen,* by David *Plenty* Hare, is about a small village caught in the upheaval of the Chinese Revolution; directed by Michael Bloom. Thru 2/20; $8. 19 Mercer St. (925-2588).

THE TROUPE—Downstairs: Andy Milligan's *Sunsets,* about six souls' trips into the fourth dimension. Upstairs: Ward Morehouse III's *Sextet,* comedy set in a Bermuda hotel. Thurs.-Sat. at 8, Sun. at 3; $5; thru 2/13. 335 W. 39th (244-9699).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro. Fri.-Sun. at 8; $5; thru 2/20; in rep with Chekhov's *Uncle Vanya,* thru 3/6. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADAM—Musical about the flamboyant congressman from Harlem, starring Reuben Green and Jackee Harry; book by June Tansey, music and lyrics by Richard Ahlert; directed by Don Evans. **Henry St. Settlement,** 466 Grand St. (598-0400).

THE AMERICA HOUR—By and with Jim Neu and SK Dunn; music by Paul Galasso; directed by Linda Mussman; all about routines in communication. Thurs. & Fri. at 8, Sat. at 8 & 10; $5; thru 2/6. **Time & Space,** 139 W. 22nd (741-1032).

BEHIND A MASK—A thriller written by Louisa May Alcott, adapted by Karen L. Lewis; directed by Amie Brockway. Thurs.-Sat. & Mon. at 8, Sat. & Sun. at 3; $8; from 2/3. **Open Eye,** 316 E. 88th (534-6909).

BEET SOUP—Improvisational audience-involving comedy conceived and written by the fresh Air Cab Company; directed by Jonathan Levi. Thurs. & Fri. at 8, Sat. at 7 & 9; $5; 2/3-5. **Terrace Theater,** 23 W. 73rd (865-4602).

CANDIDA—G.B.S.'s drama about complications which ensue when an adolescent poet falls in love with a preacher's wife, starring Elissa Napolin, Robin Lawson, and James Mavor Morrell. Thurs.-Sat. at 8, Sun. at 3; $6; thru 2/13. **Alvina Krause Theater,** 306 W. 38th (564-3293).

THE CARPENTERS—Steve Tesich's play about the disintegration of an American family; directed by Cliff Goodwin. Thurs.-Sat. at 8, Sun. at 3; $6; thru 2/20. **American Kaleidoscope,** 5 W. 63rd (724-3080).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

DICK DETERRED—David Edgar did the book and lyrics and William Schimmel the music for this musical farce; directed by George Wolf Reily. Mon.-Sat. at 8, Sun. at 3; $7; thru 2/6. **William Redfield Theater,** 354 W. 45th (582-7862).

A DIFFERENT MOON—Ara Watson's play about a confrontation between a woman and her youthful lover, set in a 1951 Arkansas town; directed by Sam Blackwell. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $8; thru 2/27. **WPA Theater,** 138 Fifth Ave. (691-2274).

DOUBLE BILL—Harold Pinter's *Dwarfs* and *A Slight Ache,* both dealing with human relationships pushed too far; directed by Robert Anthony. Thurs.-Sat. at 8, Sun. at 3; $6; thru 2/13. **Classic Theater,** 114 W. 14th (673-1043).

LA FIN DE LA BALEINE—*An Opera for the Apocalypse,* theater piece by Tony Kushner and Ann Sullivan, about bad love, the blues and the bomb, and other weighty matters. Thurs.-Sun. at 8, Sat. at 3 & 8; 2/3-6. **Ohio Theater,** 59 Greene St. (691-7441).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

THE GENEVIEVE DUVALL AFFAIR—Ed Musto's play based on a love affair between a teacher and her 17-year-old male student; directed by Duane Fletcher. Sat.-Mon. at 8, Sun. at 3; $4; 2/5-21. **Main St. Theater,** Roosevelt Island (take the tram from 59th St. & 2nd Ave.) (644-0126).

GENUINE RHINESTONES—Vincent Gaeta's play, directed by Judith Joseph. Thurs.-Sat. at 8, Sun. at 3; $5; thru 2/6. **Marquee Theater,** 189 Second Ave. (673-6341).

LOOSE ENDS—Michael Weller's comedy-drama, directed by Larry Kirchgaessner. Thurs.-Sat. at 8; $5; 2/10-3/5. **Pegasus Theater,** 484 W. 43rd (695-5342).

MAN OVERBOARD—Jerry Polner's comedy about *love, friendship, and safe-boating in Pittsburgh;* directed by Ronald Rosten. Wed.-Sat. at 8, Sun. at 3; $8; 2/4-26. **Sargent Theater,** 314 W. 54th (279-4200).

THE MARRIAGE CONTRACT—Ephraim Kishon's play, in Yiddish, with music and lyrics by Shimon Cohen and Moshe Sacher, revolving around the search for a religious contract, which the in-laws of a groom-to-be have requested prior to the wedding; directed by Israel Beker. With Leon Liebgold, Ruth Kaminska, and Ibi Kaufman. Sat. at 8, Sun. at 2 & 5:30; $6-$10; thru 3/13. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

THE MODERN LADIES OF GUANABACOA—Eduardo Machado's play about the rise of a middle-class Cuban family during the late 20s and early 30s; directed by James Hammerstein. Tues.-Sat. at 8, Sun. at 2 & 7; $10; thru 2/13. **Ensemble Studio,** 549 W. 52nd (247-4982).

A MURDER IS ANNOUNCED—Agatha Christie's crime drama, directed by Bob Del Pazzo, wherein what appears to be a practical joke turns out to be a well-executed murder. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; 2/3-27. **Apple Corps Theater,** 601 W. 51st (664-0027).

NAKED HIGHWAY—Matt *Creeger's comedy/drama;* directed by Joe Gage. Wed. & Thurs. at 8, Fri. & Sat. at 8 & 11; Sun. at 3 & 7; $14 & $16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

OFF THE WALL—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Tues. & Sun. at 7:30, $3; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

OH, BABY—Musical comedy, by Joan and Seth Swirsky, about three couples who meet in childbirth classes. Thurs.-Sat. at 8, Sun. at 3; $8; 2/14-3/12. **Actor's Outlet,** 120 W. 28th (869-3981).

OUR LORD OF LYNCHVILLE—Snoo Wilson's comedy about TV evangelism run amuck in America. With Megan Bagot and Leon Russom. $8; thru 2/20. **AMDA,** 2109 Broadway (496-7833).

STRAY DOG STORY—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; $6, $7. **Shandol Theater,** 137 W. 22nd (243-9504).

TO HEAVEN IN A SWING—Katharine Houghton has written and stars in this play, based on the life of Louisa May Alcott, revealing many hidden aspects of that life. Thurs.-Sat. at 8, Sun. at 3; $5; 2/3-22. **American Theater of Actors,** 314 W. 54th (581-3044).

THE WISE HAVE NOT SPOKEN—Paul Vincent Carroll's play about the essential conflict between the force of arms and intellect in our daily life. Thurs.-Sat. at 7:30, Sun. at 4; thru 2/20; $6. **18th St. Playhouse,** 145 W. 18th (924-0720).

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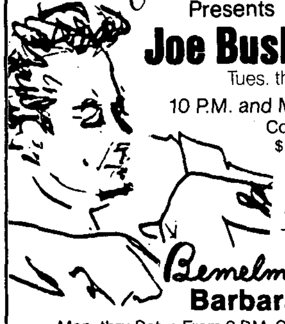

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

BENNY ANDREWS—Recent paintings and collages/25 years of drawings. 2/5-3/3. Deutsch, 20 W. 57th (765-4722)/Glass, 315 Central Park W. (787-4704).

ROBERT BARNES—Rituals of European secret societies in large oils and pastels on masonite, thru 2/28. Frumkin, 50 W. 57th (757-6655).

ISABEL BISHOP—Seven paintings and drawing studies done in the past five years, 2/1-26. Midtown, 11 E. 57th (758-1900).

ILYA BOLOTOWSKY—Paintings from the 50's/Final paintings. Thru 2/12. Washburn, 42 E. 57th/113 Greene (753-0546).

WARREN BRANDT—Lush studio still lifes and Mexican landscapes, thru 2/16. Fischbach, 29 W. 57th (759-2345).

RUTH BRODY—Metaphoric drawings, thru 2/12. Gallery 84, 30 W. 57th (581-6000).

SARAH CANRIGHT—Solid color lines against expressionistic markings on cut and fitted canvases, thru 2/23. Adler, 37 W. 57th (980-9696).

MARC CHAGALL—Lithos and oils, works on paper from 1952 to 1980, 2/1-22. Brewster, 41 W. 57th (980-1975).

RAY CIARROCHI/JOE SHANNON—Lush landscapes in pastel on paper/Lovers, discretions, and lies in oils. Thru 2/28. deNagy, 29 W. 57th (421-3780).

HERVE DIROSA—Brightly-colored, comic grotesqueries using body-obsessed images/America in forty hand-colored and air-brushed photos. Thru 2/5. Gladstone, 41 W. 57th (758-6765).

JACKIE FERRARA—New sculpture, thru 2/5. Protetch, 37 W. 57th (838-7436).

JOHN GRILLO—Nudes, 2/1-3/31. Lumbard, 38 E. 57th (421-3494).

THEOPHIL GROELL—Cloistered landscapes, 2/1-26. Tatistcheff, 38 E. 57th (888-1599).

CLINTON HILL—Paintings and works on paper, thru 2/5. Pearl, 38 E. 57th (838-6310).

JOHN HIMMELFARB—Paintings, prints, drawings, thru 2/3. Dintenfass, 50 W. 57th (581-2268).

SIDNEY LAUFMAN—Direct rendering of the landscape in oils, thru 2/8. Deutsch, 20 W. 57th (765-4722).

JACOB LAWRENCE—The builders theme in recent drawings, thru 2/24. Dintenfass, 50 W. 57th (581-2268).

LOCKSPEISER—Abstractions based on music, 2/1-19. Phoenix, 30 W. 57th (245-5095).

LOUIS LOZOWICK—Industry and the city in lithos of the 30's, 40's, thru 2/12. Summit, 101 W. 57th (586-6734).

MICHAEL MALPASS—Recent sculpture, thru 2/12. Zarre, 41 E. 57th (752-0498).

ELISEO MATTIACCI—Mixed-media sculpture, thru 2/12. Iolas-Jackson, 52 E. 57th (755-6778).

RICHARD MOCK/TOM OTTERNESS—Figurative visions in dense paint/Frieze installation. Thru 2/5. Alexander, 20 W. 57th (757-3721).

WALTER MURCH—Idealized fruit, still lifes, thru 2/3. Parsons, 24 W. 57th (247-7480).

LOUISE NEVELSON—New Cascades-Perpendiculars-Silence-Music, thru 2/19. Pace, 32 E. 57th (421-3292).

BEN NORRIS—Figures and landscapes reflected in water in new watercolors, 2/5-3/3. Sachs, 29 W. 57th (421-8686).

THOMAS NOZKOWSKI—Rich color, painterly abstractions, thru 2/12. Esman, 29 W. 57th (421-9490).

BERNARD SANDERS—Realistic prints of the 30's, thru 2/19. Sumers, 50 W. 57th (541-8334).

RICHARD SERRA—"Around The Corner," 1982, thru 2/12. BlumHelman, 20 W. 57th (245-2888).

HUNT SLONEM/JACK YOUNGERMAN—Large scale narratives and floral tributes/Six prints based on Eastern meditational Mandala images. Thru 2/19. Rosenberg, 20 W. 57th (757-2700).

MARIANNE STIKAS—Amphoras in a landscape, thru 2/12. Baskerville & Watson, 24 W. 57th (582-0058).

RICHARD STOUT—Biomorphic abstractions, some with theme of desire, thru 2/5. Touchstone, 29 W. 57th (826-6111).

CARL NICHOLAS TITOLO—Small scale, mixed-media worlds, both real and imagined, 2/5-3/3. Dintenfass, 50 W. 57th (581-2268).

Madison Avenue and Vicinity

J.L. BENEDIT—New watercolors and objects, thru 2/27. CDS, 13 E. 75th (772-9555).

TOM BUTTER/STUART DAVIS—Abstract fiberglass and resin sculpture/Havana landscapes in watercolors from 1918. Thru 2/3. Borgenicht, 724 Fifth (247-2111).

CHAMBAS—Segmented, disoriented scenes, thru 2/26. Tattinger, 1089 Madison (570-6767).

REBECCA DAVENPORT—Realist paintings, thru 2/28. Aberbach, 988 Madison (988-1100).

ANDRE DUNOYER DE SEGONZAC—The south of France, Paris in still lifes, landscapes, figures, thru 2/5. Weintraub, 992 Madison (879-1195).

CECILY BARTH FIRESTEIN—Rubbings of historic edifaces in New York City and Spain, thru 2/4. The Spanish Institute, 684 Park (628-0420). Mon.-Fri. 12-6.

KENNETH FRAZIER—45 impressionist portraits and landscapes, thru 3/3. Adler, 21 E. 67th (249-2450).

AAGE GITZ-JOHANSEN (1897-1977)—Creatures in the remote north in 56 watercolors, gouachs, drawings by this Dane, thru 2/19. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

ROBERT GOODALE/PHILIP SHERROD—Paintings and collages/Expressionist portraits. Thru 2/28. Stone, 48 E. 86th (988-6870).

DEWITT HARDY—Figures, landscapes, flowers, thru 2/23. Schoelkopf, 825 Madison (879-4638).

KAWASE HASUI (1883-1957)—Wood block landscapes, thru 2/26. Ronin, 605 Madison (688-0188).

JAN HENLE—Topographical film drawings, thru 2/12. Fourcade, 36 E. 75th (535-3980).

LORRAINE JORDAN—Southern France, thru 2/9. Felicie, 141 E. 56th (752-7567). Mon.-Fri. 10-6, Sat. 11-6.

WILLIAM KIENBUSCH—A memorial, thru 2/5. Kraushaar, 724 Fifth (307-5730).

MICHAEL KLEZMER—Drawings, thru 2/12. Staempfli, 47 E. 77th (535-1919).

KOENIGSTEIN—Pencil on paper and graphite on aluminum drawings, thru 2/16. Elkon, 1063 Madison (535-3940).

LOIS LANE—Recent work, 2/5-3/9. Willard, 29 E. 72nd (744-2925).

HELEN MEYROWITZ—Drawings of female figures wrapped in sheets, thru 2/12. Payson-Weisberg, 822 Madison (249-1666).

SUZANNE PINES—Realist paintings and drawings, 2/1-19. Arman, 817 Madison (570-2700).

KAY ROSEN/ROBERT SCHECTER—A book/Sculpture. 2/1-26. Urdang, 23 E. 74th (288-7004).

EGON SCHIELE—34 portraits by this Austrian expressionist, thru 2/12. Sabarsky, 987 Madison (628-6281).

SUSAN SMYLY—New sculpture, 2/5-26. Forum, 1018 Madison (772-7666).

ANDREW STEVOVICH—Intimate scenes with psychological implications, thru 2/17. Coe Kerr, 49 E. 82nd (628-1340). Mon.-Fri. 9-5, Sat. 10-5.

BOB THOMPSON (1937-1966)—Nudes, giant birds, demons in paintings and works on paper from the 60's, thru 2/28. Vanderwoude/Tananbaum, 24 E. 81st (879-8200).

BRAM VAN VELDE—Graphics, thru 2/12. Lefebre, 47 E. 77th (744-3384).

SALLE WERNER VAUGHN—Abstractions using geometric and architectural elements, 2/5-3/5. Laboetie, 9 E. 82nd (535-4865).

CATHARINE WARREN—Patterned abstractions in acrylic and rice paper on canvas, thru 2/12. Acquavella, 18 E. 79th (734-6300).

TIMOTHY WOODMAN—New figurative reliefs/Posed and unposed photographic portraits by Callahan and Friedlander. Thru 2/12. Zabriskie, 724 Fifth (307-7430).

SoHo

GARY BANDY/JOHN SCOFIELD—Gestural abstractions on shaped masonite/Maquettes, drawings, photos of "The Garden Wall Series." 2/1-26. Marino, 489 Broome (431-7888).

DANIEL BUREN—An architectural environment using a striped motif, 2/5-26. Weber, 142 Greene (966-6115).

IAN CARR-HARRIS—Five sculptural installations, thru 2/12. 49th Parallel, 420 W. Broadway (925-8349).

DAVID DALESSANDRO—Cubistic boxers and marching musicians, thru 2/9. Bowery, 121 Wooster (361-1056).

SUZANNE D'AVANZO/ELIZABETH SOLLEY—Color lino-cuts/Portraits. Thru 2/10. Ward-Nasse, 178 Prince (925-6951).

BRIAN ENO—"Mistaken Memories," a video installation, thru 2/5. Concord, 451 Broome (925-2994).

SOLOMON ETHE—Subtle cyphers on white, thru 2/13. Vorpal, 465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

JOHN FORD—Abstracted symbols of ancient cultures, 2/1-27. Jack, 138 Prince (966-4235).

GARY GODBEE—Still landscapes in oil on paper, thru 2/13. Central Falls, 478 W. Broadway (475-3333).

JULIE GRAHAM/STAN SNYDER—Oil sticks on paper/Tubular and geometric form sculpture. Thru 2/22. 22 Wooster (431-6445).

DON GUNDERSON—Large ceramic spheres, 2/6-27. Heller, 71 Greene (966-5948).

JOLYON HOFSTED—Clay and mixed-media paintings, thru 2/13. Pindar, 127 Greene (533-4881).

STANLEY KATZ/RUTH LULL—"Boxes," 3-D collages/Magnifications of plants, food, stones. 2/1-20. Pleiades, 164 Mercer (226-9093). Tues.-Sun. 11-6.

GAIL LE BOFF/SUSAN ROECKER—Manipulated color photos/Drawings of reinterpreted landscapes. Thru 2/16. Soho 20, 469 Broome (226-4167).

JOHN LEES—Geometric formations in a landscape, thru 2/26. Thorp, 419 W. Broadway (431-6880).

ROBERT LONGO—Large-scale reliefs and drawings, 2/5-3/5. Metro Pictures, 169 Mercer (925-8335).

STEPHEN LORBER—New work, 2/5-3/2. Milliken, 98 Prince (966-7800).

DAVID LOWE—Landscapes, thru 2/9. Prince Street, 121 Wooster (226-9402).

JAMES ROBERT NELSON—Abstractions and corrugations, thru 2/9. Inroads, 150 Mercer (226-6622).

HEDY O'BEIL—Objects and Things, 2/2-19. Ingber, 460 W. Broadway (674-0101).

TIM POLLOCK—Rough granite fragments, boulders in geometrical constructions, 2/1-19. 14 Sculptors, 164 Mercer (966-5790).

GARY RAUCHBACH—Luminous color abstractions, thru 2/3. Eno, 101 Wooster (226-5342).

TANIA (1924-1982)—Collages, thru 2/26. Buecker & Harpsichords, 465 W. Broadway (260-3480).

Other

MICHAEL BERKOWITZ—"Ancestor Shrine," an installation/Video photos by Acconci, Baldessari, Pindell, Weiss, thru 2/5. Freidus, 158 Lafayette (925-0113).

JUDITH BLEDSOE—Lithos of beasts, thru 2/14. T.R., 780 Seventh Ave. (765-6975).

TOM FEELINGS—Black women from Africa, South America, and the United States, 2/4-3/4. Henry Street Settlement, 466 Grand (598-0400).

MICHAEL HEIZER—Mineralized pigment on raw canvas done in 1967, thru 2/19. Oil & Steel, 157 Chambers (964-1567).

EVA HESSE—92 drawings from 1966 to 1970 and six mixed-media sculptures, thru 2/19. Grey, NYU, 33 Washington Pl. (598-7603). Tues., Thurs. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5.

DAVID MACAULAY—Pen and ink drawings for Cathedral, City, Castle, thru 2/26. Spaced, 165 W. 72nd (787-6350).

DOUGLAS MAZONOWICZ—Central Sahara rock art transcripts, thru 3/1. Prehistoric Art, 220 Fifth (689-7518).

ROBERT OHNIGIAN/LEONARD STOKES—Collages by both. Thru 2/5. Ekstrom, 417 E. 75th (988-8857).

HOWARDENA PINDELL—Memory series in works on paper and canvas based on Japan, 2/1-19. A.I.R., 63 Crosby (966-0799).

MICHAEL WARREN POWELL—An installation using light, shadow, sound, and street junk, thru 2/12. ART, 10 E. 18th (924-7882). Thurs.-Sat. 2-6.

ANN SPERRY—"Winter Garden," 148 welded and painted steel elements, thru 2/15. 120 Broadway (269-0320). Mon.-Fri. 8-6.

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Ten emerging artists including Awalt, Horii, Oberst, Stoll, thru 2/19.

DONSON—38 E. 57th (355-6970). Altdorfer, Pissarro, Rembrandt, and other Old Master prints, thru 2/28.

GALLERI BELLMAN—41 E. 57th (486-7944). 100 paintings and graphics by the German Expressionists, thru 2/19.

HANKOOK—50 W. 57th (581-5159). Mon.-Sat. 10:30-6. Aerial views of craters by Florian, fields of vaporous color by Greenblatt, five others, 2/1-14.

HEIDENBERG—50 W. 57th (586-3808). Botero, Natkin, Signac, Vuillard, thru 2/19.

MACK—50 W. 57th (582-3606). Binder, Gorman, Hyde, thru 3/31.

MARKEL—50 W. 57th (581-1909). Constructions of wood and masonite by Bain, Pittman, 2/1-26.

OSCARSSON HOOD—41 W. 57th (750-8640). Aycock, Ferrara, Heizer, Highstein, Stackhouse, thru 2/5.

PORTNOY—56 W. 57th (757-0461). Ceramics and glass made in the 70's, thru 3/1... Afro American quilts; thru 3/1.

SACHS—29 W. 57th (421-8686). Eight painters and two sculptors, thru 2/3.

Madison Avenue and Vicinity

CARLYLE—16 E. 78th (535-9443). Paintings, fiber constructions, pastels, thru 2/28.

GIBSON—205 E. 78th (772-2332). Extended drawings by Oppenheim, Serra, thru 2/12.

GOETHE HOUSE—1014 Fifth (744-8989). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5. Two centuries of Berlin KPM porcelain, thru 2/19.

GOLDSCHMIDT—1117 Madison (879-0070). 54 drawings from four centuries including Domenichino, Duban, Vuillard, thru 2/12.

HELLER—965 Madison (988-7116). Cast, cut, and blasted glass sculpture, 2/5-26.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, thru 2/28.

ODYSSIA—730 Fifth (541-7520). Birmelin, Kahn, and Portnow, thru 2/5.

ROLLY-MICHAUX—943 Madison (535-1460). Graphics by Marini, Miro, naive paintings by McKnight, thru 2/25.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). 500 original illustrations done for editorials and books, 2/2-3/2.

SPANIERMAN—50 E. 78th (879-7085). 19th century American still life and genre by Brown, Johnson, 2/1-3/12.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 10-5. Unprotected landmark buildings in the Bronx, Brooklyn, Queens, Staten Island plus the proposed conversion of W. 27th Street by Sartogo and Schwarting, thru 2/19.

Soho

AICH—386 W. Broadway (226-7433). Modern Native American abstractions, thru 3/18.

CENTER FOR BOOK ARTS—15 Bleecker (460-9768). Progressive and regressive bookworks, 2/1-25.

COOPER—155 Wooster (674-0766). Johns, Mangold, Marden, Rothenberg, thru 2/23.

ENO—101 Wooster (226-5342). Brandford, Glashausser, Herstein, Swales, 2/5-3/3.

FELDMAN—31 Mercer (226-3232). Surveillance, prophecy, computers, nightmares, thru 2/15.

55 **MERCER ARTISTS**—55 Mercer (226-8513). Adams, Armstrong, Cole, Doyle, many others, thru 2/5.

HENOCH—80 Wooster (966-0303). Bidner, Reboli, Spring, 2/1-28.

HUTCHINSON—138 Greene (966-3066). "Paint as Image," by Berthot, Klein, Marden, Resnick, Ryman, thru 2/19.

SHAFRAZI—163 Mercer (925-8732). "Champions," Ahearn, Basquiat, Cutrone, Scharf, thru 2/19.

SOHO CENTER—114 Prince (226-1995). Calligraphic, color abstractions by Arapoff, nudes in dream-like landscapes by Vaterlaus, thru 2/5.

WESTBROADWAY—431 W. Broadway (966-2520). Complex fantasies by Bray, subtle grid abstractions by Feir, thru 2/10.

Other

ARTISTS SPACE—105 Hudson (226-3970). "Dark Rooms," *five slide installations, thru 2/19.*

CLOCKTOWER—108 Leonard (784-2084). Wed.-Fri. 1-6, Sat. 10-6. Twelve artists from Europe, Australia, and Canada, thru 2/12.

COMMUNITY—30 E. 35th (683-4988). Tues.-Sat. 1-6, Sun. 1-4. Five black painters, 2/1-11.

ELEMENTS—90 Hudson (226-5910). Large scale clay works for public spaces, thru 2/12.

F.I.T.—27th and Seventh (760-7614). Tues. 10-9p.m., Wed.-Sat. 10-5. "The Undercover Story," intimate apparel from the 1780's to the present, thru 5/7.

FORDAM—Lowenstein Library, Lincoln Center, 113 W. 60th (841-5360). Five contemporary Hungarian artists, 2/1-3/13.

FRANKLIN FURNACE—112 Franklin (925-4671). The Carnival by Antonakos, Cummings, Roth, Simpson and artists use of language, thru 2/5.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue, Jamaica (658-7400). 28 objects from the Metropolitan Museum's African, Pre-Columbian, Micronesian collections, thru 4/30.

PRATT—160 Lexington (636-3517). Contemporary "exceptions," including Amat, Crile, Wilke, thru 2/19.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 1-6. The 60's in painting, sculpture, video, film, music, photography, fashion, thru 3/13.

SARAH LAWRENCE COLLEGE—Bronxville (914-337-0700). The United States of the Arts: The contribution of the Arts Council, 1963-83, 2/2-3/13.

SPACED—165 W. 72nd (787-6350). Drawings from Cathedral, Pyramid, City, and Castle by Macaulay, thru 2/5.

SURROGATE'S COURT—31 Chambers (566-0598). Mon.-Fri. 9-5. La Guardia: A Great Mayor of A Great City, thru 3/31.

TEN WINDOWS—Eighth at 53rd (475-5831). *Projects for large scale works by ten artists, thru 2/3.*

WESTBETH—463 West (685-9038). Cuban posters and photographs from 1959 to the present, thru 2/9.

Photography

ABRAHAM GOODMAN HOUSE—129 W. 67th. Mon.-Thurs. 12-6, Fri. 12-4, Sun. 11-1. Images of Jewish Life by the photography workshop of the Martin Steinberg Center, 2/6-23.

GORDON BAER—*Post-war Vietnam veterans in black* and white, 2/1-26. Nikon House, 620 Fifth (586-3907).

BASEMENT—22 Catherine (732-0770). Wed.-Sat. 1-5. Journeys to China from three points of view, thru 2/12.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5. American photography including Stieglitz, Steichen, Weston, White plus Abbott, Caponigro, Uelsmann, 2/3-3/11.

SONJA BULLATY/ANGELO LOMEO—Windows by this husband and wife, thru 2/19. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

CITY—2 Columbus Circle (974-1150). Nightime New York City, 1930 to 1982 by Abbott, Davidson, Feininger, Frank, Weegee, thru 2/16. Mon.-Fri. 10-5:30.

ROGER CUTFORTH—Photographic landscapes, thru 2/5. Bromm, 90 W. Broadway (732-6196).

LUCIANO FRANCHI DE ALFARO III—20" x 24" polaroids, thru 2/26. Samuel, 795 Broadway (477-3839). Wed.-Sat. 11-6.

TED DEGENER—South Americans in color, thru 2/23. Tues.-Sun. 11-6. D'oro, 66 Greene.

SULAIMAN ELLISON—African life, 2/1-27. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10 p.m.

PAMELA EMIL—Gypsies and their children, thru 2/5. Photographics Unlimited, 43 W. 22nd (255-9678). Mon.-Fri. 1-9 p.m., Sat. 1-7, Sun. 1-9.

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. *Manipulated photos, some of women by Augeri,* diversions by Cady, thru 2/26.

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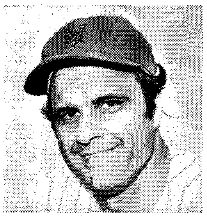

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ART

GLADSTONE—41 W. 57th (758-6765). Hand-colored American propaganda photos from 1948, thru 2/5.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Scandinavia including portrait of Edvard Munch, Lapland, Arctic explorers, contemporary images, thru 2/27.

LEDEL—168 Mercer (966-7659). Forms of Western landscape by Skoff, color by Kippen, Sager, 2/3-3/5.

ROBIN M. LOVE—Satirical self-portraits done for Playboy, thru 2/5. Visual Arts, 137 Wooster (598-0221).

WILLY MAYWALD—Chagall, Leger, Picasso in their studios, thru 2/5. Kahan, 922 Madison (744-1490).

WILLY MAYWALD—Paris Couture, 1935 to 1965, thru 2/5. F.I.T., 227 W. 27th (760-7614). Tues. til 9, Wed.-Sat. 10-5.

OLIVIA PARKER—New work, 2/5-3/11. Pfeifer, 825 Madison (737-2055).

PRAKAPAS—19 E. 71st (737-6066). Constructivism and photography including Albers, Moholy-Nagy, Rodchenko, Veronesi, thru 2/12.

SOHO PHOTO—15 White (226-4265). Portraits by the Canadian Dru, plus members, thru 2/4... Nudes by Schoichet, plus members, 2/6-3/4.

JAMES VAN DER ZEE—Harlem for over fifty years, thru 2/14. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

MINOR WHITE—50 vintage prints from 1947 to 1975, 1/29-3/5. Photocollect, 740 W. End Avenue (222-7381).

LEROY WOODSON, JR.—Iraq, Nigeria, Jamaica, Warhol, and John Lennon, thru 2/23. Rosenberg, 115 Wooster (431-4838).

LEON C. YOST—Paired photos of wilderness landscapes and early North American petroglyphs, 2/1-20.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Glen Lukens: Pioneer of the Vessel Aesthetic: 26 works in clay and glass; thru 4/3... Czechoslovakian Glass: Seven Masters; thru 5/29... Selections from the Permanent Collection; thru 4/3. **Museum II,** at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning; 2/11-6/3.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... North American Indians... Star Gods of the Ancient Americas; thru 3/27... Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15... Deep Ocean Photography; thru 5/15... New Frontier of Life; thru 5/15.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... The Silk Route and the Diamond Path; 2/3-4/3.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Gene Davis: 30 Years of Drawing; thru 2/6... The Genius of Charles James; thru 2/13.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50, ($2 from 1/25); free Tues. after 5. American Picture Palaces; thru 2/27... Tiffany Studios: Metalwork and Other Decorative Arts; thru 4/17... Designed for Theater; thru 5/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Permanent Collection Gallery: 60 Works: The Peggy Guggenheim Collection; thru 3/13... American Sculpture from the Permanent Collection; thru 3/13... Modern Masters... Yves Tanguy: A Retrospective; thru 2/27... An Homage to Joan Miró at 90; thru 2/27.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Celestial Pen: Islamic Calligraphy; thru 7/3... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Frank Lloyd Wright at the Metropolitan Museum; thru 2/27... Albrecht Dürer and the Holy Family; thru 2/6... La Belle Epoque; thru 9/4... The new Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... So The Spirit Flows; thru June '83... Arctic Art: Eskimo Ivory; thru 5/1.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Gilded Age in Paper; thru 2/6... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... A Celebration: One Hundred Years of Yiddish Theater in New York; thru 4/10... The Gilded Age in Dolls; thru 3/6.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Louise Bourgeois; thru 2/8... Rauschenberg in China; thru 2/1... Three New Skyscrapers; thru 3/29.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Nevelson and O'Keeffe: Independents of the Twentieth Century; thru 4/10.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Italian Still-Life Painting from Three Centuries; 2/3-3/20.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31... A Heritage to Remember: The Black Experience in New York; thru 2/27.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28... FDR and the Arts: The WPA Projects; thru 3/30... Blake to Beardsley: English Illustrated Books of the 19th Century; thru 3/2... Through the Eyes of a Teacher; thru 3/2. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Behind the Scenes: The Theater Art of Karl Amend; thru 2/26.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Annual Juried Exhibition; thru 3/27... Helene Brandt: Sculpture and Painted Wall Constructions; thru 3/27.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Ellsworth Kelly: Sculpture; thru 2/27... Frank Stella: Prints 1967-1982; thru 3/13... The Eight; thru 3/20.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 2/23. **East,** 219 E. 67th St. (570-4141). 2/1 at 10: Furniture, Paintings, and Decorations. On view from 1/28.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 2/5 at 2: 19th Century Porcelain from the Estate of Wilfred Swall, Part II. On view from 1/29.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

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Concerts

Monday, January 31

ELMAR OLIVEIRA, violinist. Pergolesi, Bloch, Brahms, Beethoven, Paganini, Sarasate. Carnegie Hall at 8. $6-$14.

VERMEER QUARTET—Works of Beethoven, Britten, Mendelssohn. Merkin Concert Hall at 8. $10.

MUSICAL ELEMENTS—Works by Jonathan Lloyd, Eugene O'Brien, Eric Stokes, Brian Fennelly, Yuji Takahashi. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300), at 8. $6.

WESTCHESTER LYRIC FESTIVAL—Performers and orchestra from the Center for Opera Performance, conducted by James Meena. Duets from opera, by Verdi, Bellini, Massenet, et al. Alice Tully Hall at 8. $8-$12.

TREVOR PINNOCK, harpsichordist (N.Y. debut). Bach's Six Short Preludes and Partita No. 4; D. Scarlatti's Three Sonatas in D; Handel's Suite No. 5 in E. Metropolitan Museum at 8. $8.

CAECILIAN CHAMBER ENSEMBLE, Gerardo Levy conductor. Works by Rossini, Schubert, Hindemith, Haydn, Strauss. Turtle Bay Music School, 244 E. 52nd St., at 8:30. $3.

CAROLANN PAGE, soprano/**ELIZABETH RODGERS,** pianist-harpsichordist. Purcell, Poulenc, Hageman, Ives, Debussy. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ALAN MASON, pianist. Lincoln Center Library at 4. Free.

NORMAN ROLLINGS, pianist. Songs of the '30s-'40s. Citicorp Atrium at 6. Free.

ADAM KENT, pianist. Music of Albeniz, Soler, Freixanet, Granados, Mompou, Debussy, Liszt. Manhattan School of Music, 120 Claremont Ave. (Broadway at 122nd St.) (749-2802), at 8. Free.

Tuesday, February 1

NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto conductor; violinist Ruggiero Ricci. Persichetti's Dance Overture; Respighi's Concerto Gregoriano; Mendelssohn's Symphony No. 4, "Italian;" Tchaikovsky's *Caprice Italien.* Carnegie Hall at 8. $4-$12.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Yehudi Menuhin. Mozart's Symphony No. 38, "Prague;" Schoenberg's Chamber Symphony, Op. 9; Elgar's Violin Concerto. Avery Fisher Hall at 7:30. $6-$22.

NATAN BRAND, pianist. Six sonatas by D. Scarlatti; Mozart's Sonata in F, K. 332; Beethoven's Sonata No. 24; Berg's Sonata in b, Op. 1; Chopin's Sonata in b-flat, "Funeral." Alice Tully Hall at 8. $8.

MUSICAL OFFERING, Baroque chamber ensemble. Telemann, Boismortier, Zelenka, Bach, Corelli, Handel. 92nd Street Y at 8. $7-$9.50.

ANDRE WATTS, pianist. Bach, Schubert, Debussy, Liszt. Abyssinian Baptist Church, 132 W. 138th St., at 8. $5.

WASHINGTON MUSIC ENSEMBLE—Works by contemporary Scandinavian composers, including Segerstam, Norgaard, Eiriksdotir, Leifs, Ulf Grahn. Carnegie Recital Hall at 8. $6.

JANICE MACISAK, violinist (N.Y. debut), with pianist John Van Buskirk. Works of Vitali, Prokofiev, Brahms, Corigliano. Merkin Concert Hall at 8. $7.

STEPHEN OWEN, bass-baritone/**SUSAN WOODRUFF,** pianist. Music of Bach, Brahms, Rossini. Trinity Church, Broadway at Wall St., at 12:45. Free.

DANIEL PONCE & JAZZBATA—Afro-Cuban Latin jazz. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

NEW YORK BACH ENSEMBLE—Chamber music by sons and grandsons of J.S. Bach. St. Joseph's Church, 371 Sixth Ave. (at Washington Place), at 8. $6.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, February 2

NEW YORK PHILHARMONIC, Zubin Mehta conductor; New York Choral Artists; pianist Emanuel Ax, Margaret Price, Marilyn Horne, Jon Vickers, Matti Salminen. Beethoven's Fantasy for Piano, Chorus, and Orchestra, and Symphony No. 9. Avery Fisher Hall at 7:30 (telecast at 8, Channel 13). Sold out.

CONCORD STRING QUARTET—Beethoven's Quartet in F, Op. 18, No. 1; Quartet in c, Op. 18, No. 4; Quartet in E-flat, Op. 127. 92nd Street Y at 8. $7.50-$10.50.

NEW YORK PHILOMUSICA—Mozart program: Divertimento in F, K. 138; Serenade No. 12, K. 388; March in D, K. 445; Divertimento No. 17, K. 334. Alice Tully Hall at 8. $6-$10.

KUIJKEN TRIO—Works of J.S. Bach, Telemann, C.P.E. Bach, Haydn. Merkin Concert Hall at 8. $8, $10.

GEORGANNE CASSAT, harpist, with Laura Paulu, flutist, others. Works by Cardon, Fontyn, Tournier, Barab, Ibert, others. Carnegie Recital Hall at 8. $6.

PRO-ARTE ENSEMBLE—Arnold, Emert, Loeffler, Carter, Marais, Brahms, Mozart. Third Street Music School Settlement, 235 E. 11th St., at 7:30. Free.

JOHN VALLIER, pianist. Chopin program. Carnegie Hall at 8. $5-$10.

WESLEYAN GAMELAN—Classical music of central Java. American Museum of Natural History auditorium, CPW at 79th St. (873-1300), at 7:30. $10.

ROBERT M. PHILLIPS, classic guitarist/**George Campo,** violinist. Bach, Villa-Lobos, Martin, Paganini. Lincoln Center Library at 4. Free.

FREDERIC HAND, guitarist-lutenist. Music of Bach, Sanz, Ravel, Hand. Christ Church United Methodist, Park Ave. at 60th St., (838-3036), at noon. Free.

JEAN REDPATH, singer. Traditional Scottish ballads and songs. Benefit concert, at P.S. 41, 116 W. 11th St. (242-7802), at 7:30. $10, $25.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

Thursday, February 3

AMERICAN CHAMBER ORCHESTRA, Charles Barker conductor; violinist Rony Rogoff. Copland's *Short Symphony;* Valen's Violin Concerto (N.Y. premiere); Mozart's Violin Concerto No. 5; Ginastera's *Variaciones Concertantes.* Carnegie Hall at 8. $6-$10.

RANSOM WILSON, flutist, with flutist Paula Robison, harpsichordist Lionel Party, violinist Ik-Whan Bae, violist Marcus Thompson, cellist Fred Sherry, pianist David Oei. Reich, Bach, Mozart, Doppler. Alice Tully Hall at 8. $10.

ASTON MAGNA—Music of Pergolesi, Vivaldi, Uccellini, Handel, Veracini. Merkin Concert Hall at 8. $10.

LAURIE ANDERSON—A two-evening performance (2/3, 2/4) of world premiere of her complete cycle: "United States: Parts I - IV." BAM at 7:30. Complete performances: $17.50-$35; single evening: $10.50-$22.50.

SERGIO AND ODAIR ASSAD, guitar duo. Works by Dowland, Couperin, Scarlatti, Giuliani, Brouwer, Albeniz. 92nd Street Y at 8. $6.50-$8.50.

SEARLE WRIGHT, organist. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

CONTEMPORARY CHAMBER ENSEMBLE, Arthur Weisberg conductor; soprano Catherine Rowe. Works of Berg, Webern, Schoenberg (including *Pierrot Lunaire).* Pope Auditorium, Fordham at Lincoln Center, 113 W. 60th St. (841-5267), at 8. $3.

WEST END CHAMBER PLAYERS—Brahms's Piano Quintet in f, Op. 34. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MOZART AT NOON—Lincoln Center Library at 12. Free.

WIDESPREAD JAZZ ORCHESTRA—Citicorp Center Market at 6. Free.

BARGEMUSIC RESIDENT MUSICIANS—Beethoven's String Trio, Op. 3; Bax's Viola Sonata; Fauré's Piano Quartet in g. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $3 (this is an open rehearsal for program of 2/6, 10, 13).

Friday, February 4

GERARDO GANDINI, pianist-composer, with the Contemporary Music Ensemble of Buenos Aires. Original compositions. Carnegie Recital Hall at 8. $7.

JUILLIARD STUDENT CONCERT—Brahms's Piano Trio in C, Op. 87; Schubert's Quintet in A, "Trout." Alice Tully Hall at 8. Free.

DANAI GAGNE, recorder/**JEFFREY ISRAEL,** guitar/**NANCY SCHMIDT,** soprano. Works of Albeniz, Barrios, Duarte, Handel, Loeillet, Seibert, Sor. Bloomindale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

JEFF MORGAN-NOEL COHEN QUARTET—Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4

HAL FREEDMAN QUINTET—Jazz. N.Y.U.'s Top of the Park, Loeb Student Center, 566 LaGuardia Place (598-3757), at 8:30. $5

MADELINE FRANK, violist. Lincoln Center Library at 4. Free.

CAMILLE ROSSO, soprano/**IRA CUSHIN,** clarinetist. Schubert's *Shepherd on the Rock.* Church of the Covenant, 310 E. 42nd St. (697-3185), at 12:15. Free.

LAURIE ANDERSON—See 2/3.

BOB MALENKY/CHARLENE—Blues and folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

Saturday, February 5

RUDOLF FIRKUSNY, pianist. Bach, Schubert, Janacek, Debussy, Martinu. 92nd Street Y at 8. $9-$12.50.

B.B. KING/PHYLLIS HYMAN—Carnegie Hall at 8. $13.50-$17.50.

CONTINUUM, with Sheila Schonbrun, Victoria Villamil, sopranos; Cheryl Seltzer, pianist; Joel Sachs, pianist-conductor; Canticum Novum Singers. Music for voice, chorus, instruments, by Webern. Alice Tully Hall at 8. $7.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, violinist Elmar Oliveira guest. Dohnanyi's Serenade in C, Op. 19; Beethoven's Sonata in G for Violin and Piano, Op. 96; Glazunov's String Quintet in A, Op. 39. Paula Cooper Gallery, 155 Wooster St., at 6. Cushion seating, $6.

MUSICA AETERNA, Frederic Waldman conducting; pianist Richard Goode. Haydn's Symphony No. 34; Mozart's Piano Concertos K. 456 and 453. Metropolitan Museum at 8. $10.

AMOR ARTIS ORCHESTRA, Johannes Somary conductor; Cynthia Richards Hewes, soprano; Jacqueline Pierce, mezzo-soprano; Stephen Oosting, tenor; Thomas Hewes, bass. Horace Mann Glee Club. Vivaldi's *Gloria;* Saint-Saëns's *Messe de Requiem.* Grace Church, Broadway at 10th St., at 8. Contribution.

OCCASIONAL SINGERS/AD HOC CHAMBER PLAYERS, Gil Robbins conductor. "Americans Reach Abroad." Music by Bergsma, Pierce, Phillips, Milhaud, Forst. The Pierce and Phillips works are New York premieres. St. Joseph's Church, Sixth Ave. and Washington Pl., at 8. $3-$7.

CHILINGIRIAN STRING QUARTET—Mozart's Quartet, K. 590; Debussy's Quartet in g, Op. 10; Schubert's Quartet in G, D. 887. Washington Irving

High School, 16th St. and Irving Pl. (586-4680), at 8. $2.

AESUN AHN, pianist. Works of Bach, Schumann. Merkin Concert Hall at 8. $6.

VAN ZANDT ELLIS, pianist/**PIERRE RUIZ,** pianist-composer. An all-Chopin program by Mr. Ellis; "Caravan," by Mr. Ruiz. Ann Goodman Recital Hall, Abraham Goodman House, 129 W. 67th St. (362-8060), at 8. $5.

JAMES "SON" THOMAS, blues singer. Alternative Museum, 17 White St. (966-4444), at 8. $6.

PARKSIDE PLAYERS—Carnegie Recital Hall at 8:30.

PETER YARROW—See "Children," page 103.

RONALD SHAWGER, cellist. Carnegie Recital Hall at 5:30.

SERGEI MATUSEWITCH, accordionist. Works by Deiro, Matusewitch, Lecuona, Granados, Bach, Liszt, others. Lincoln Center Library at 2:30. Free.

JON STEIN, LYDIA DAVIS, CYD SLOTOROFF—Folk music. People's Voice Cafe, 388 W. Broadway (852-7559), at 8. $4.

ANDREA BRACHFELD QUINTET—Jazz. Citicorp Center Market at 8. Free.

MIRIAM FRIED, violinist/**NATHANIEL ROSEN,** cellist/**GARRICK OHLSSON,** pianist. Bach, Beethoven, Tchaikovsky. BAM at 8:30. $7.

ANTHONY NEWMAN, harpsichordist. Works by Newman, Bach, Scarlatti. Lehman College, Bedford Park Blvd. West, Bronx (960-8833), at 8. $7, $9.

LAURIE ANDERSON—A two-day performance (2/5, 2/6) of world premiere of the complete cycle: "United States: Parts I-IV." BAM at 7:30. Second half of performance 2/6 at 2. Complete performances: $17.50-$35; single performances: $10.50-$22.50.

SARASWATE STRING QUARTET—Works of Haydn, Bartók, Beethoven. ARC Studio, 178 Bennett Ave. (923-3900), at 7:30. Free.

KAMAL SCOTT, tenor/**CHARLES COLEMAN,** countertenor, with the Brooklyn Chamber Orchestra. Concord Baptist Church, 833 Marcy Ave., Brooklyn, at 1. $5 donation.

Sunday, February 6

AMERICAN SYMPHONY ORCHESTRA, Giuseppe Patane conductor; Mark Zeltser, pianist. Rossini's *Semiramide* Overture; Mendelssohn's Symphony No. 4, "Italian"; Beethoven's Piano Concerto No. 3; Respighi's *The Pines of Rome.* Carnegie Hall at 3. $6-$12.50.

YOURI EGOROV, pianist. Bach, Schubert, Debussy. Carnegie Hall at 8. $4-$10.

CHAMBER MUSIC SOCIETY—Alice Tully Hall at 5. $12. See 2/5 for program.

FOR THE LOVE OF MUSIC, chamber ensemble; works by Hovhaness, Glinka, Brahms, Rossini, Beethoven. Merkin Concert Hall at 3. $9.

JAMES PINKERTON, harpist. With pianist James Gemmell. Works by Palmer, Pierni, Handel, Salzedo, Tailleferre. Merkin Concert Hall at 8. $5.

MARIA POWELL, soprano. Works by Brahms, Massenet, Hullebroeck, Crist, Head, Hughes, Cilea, others Carnegie Recital Hall at 2. $5.

IK-HWAN BAE, violinist. Works by Bach, Beethoven, Dvorak-Kreisler, Paganini. Carnegie Recital Hall at 5:30. $7.50, $10.

RIE SCHMIDT, flutist. Carnegie Recital Hall at 8:30.

ALAN JOHNSTON, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

RICHARD FIELDS, pianist. Bach-Siloti, Beethoven, Liszt, Debussy, Chopin. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), at 3. Free.

HABANA SINGS—An anthology of Cuban vocal music from the 18th century to the present. Gramercy Arts Theatre, 138 E. 27th St. (889-2850), at 7. $10.

SARASWATE STRING QUARTET—At 3:30. See 2/5.

BRYAN GORDON, singer/guitarist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4 donation.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. $6. See 2/3.

FRIED/ROSEN/OHLSSON—At 2. See 2/5.

TIMOTHY OLBRYCH, classical guitar. Sor, Weiss, Ponce, Rodrigo, Granados, Albeniz, Mangore. Roosa School, 26 Willow Pl., Brooklyn Heights (875-7371), at 3. $5.

JEFFREY JOSEPH NUSSBAUM, trumpet/**PETER HIRSCH,** French horn/**DALE TURK,** bass trombone. Works by Theobald, Turk, Persichetti, Poulenc, Guarneri, Diemente, Childs. Queens Museum, N.Y.C. Bldg., Flushing Meadow, at 3. Contribution.

LAURIE ANDERSON—At 2. See 2/5.

NORTHERN NEW JERSEY YOUTH ORCHESTRA, Rudolph Palmer conductor. Works by Wagner, Elgar, Prokofiev, Berlioz, Britten. Shea Center for the Performing Arts, William Patterson College, 300 Pompton Rd., Wayne, N.J. at 3. $3.

CONCERTS IN CHURCHES—Pomerium Musices, Alexander Blachly director; medieval music by Machaut, Leonin, others, including 13th-century plainchant. Corpus Christi, 121st St. east of Broadway, at 3. $6... Steven Ziglar, baritone, with pianist John Cartwright. Songs by Handel, Fauré, Debussy, Wagner. Epiphany, 1393 York Ave., at 2:30. $5... The Hopewell Consort; works by Henry VIII, Tromboncino, Senfl, others. Good Shepherd, 236 E. 31st St., at 4. $2.50... English Handbell Festival, with 200 bronze bells rung by ringers from several churches; also the Walsh Memorial Choir, First Presbyterian Church of Morris Plains, N.J. At Grace United Methodist, Merrick Rd. and S. Franklin Ave., Valley Stream, L.I., at 4:30. Offering... Dave McKenna, with Scott Hamilton on tenor sax, and trumpeter Warren Vache; jazz. Heavenly Rest, Fifth Ave. at 90th St., at 5. $7... Apple Trio, at St. George's, 16th St. east of Third Ave., at 8. $3... Tropics, a jazz concert. St. Peter's, Lexington Ave. at 54th St., at 7; $4. Also at St. Peter's: A 24-hour tribute to Eubie Blake, with Billy Taylor, Alberta Hunter, Dick Hyman, others. Midnight tonight to midnight 2/7; Free... St. Thomas, Fifth Ave. and 53rd St., at 4: Choral Evensong, music by Tomkins, Tallis; at 5:15, organist Stephen M. Erway; free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—Mon., 1/31 at 8: Cilea's *Adriana Lecouvreur*, newly staged by Raf Vallone; Fulton conducting; with Scotto, Cortez, Shicoff, Quilico. 2/1 at 8: Puccini's *La Bohème,* Kohn conducting; with Zylis-Gara, Neblett, Moldoveanu, Ellis, Plishka, Monk, Tajo. 2/2 at 8: Offenbach's *Les Contes d'Hoffmann*, Rudel conducting; with Riegel, Bradley, Malfitano, Cortez, Catania, Devlin, Atherton, Laciura, Macurdy, Kraft. 2/3 at 8: *Adriana Lecouvreur;* Fulton conducting; with Nicole Lorange (debut), Berini, Shicoff, Quilico. 2/4 at 8: *La Bohème;* same as 2/1. 2/5 at 1:30: *Les Contes d'Hoffmann;* same as 2/2 (broadcast, WQXR). 2/5 at 8: Ponchielli's *La Gioconda;* Patane conducting; with Savova, Dunn, Berini, Domingo, MacNeil, Furlanetto.

MON., *2/7,* at 8: *La Bohème;* same as 2/1 (above). 2/8 at 8: *Adriana Lecouvreur;* same as 1/31. 2/9 at 8: La Gioconda, Patane conducting; with Marton, Cornell, Payne, Domingo, MacNeil, Furlanetto. 2/10 at 7:30: Strauss's *Arabella;* premiere of new production, Erich Leinsdorf conducting; with Te Kanawa, Battle, Dunn, Rendall, Weikl, Gramm, Bradley; production by Otto Schenk; sets by Günther Schneider-Siemssen; costumes by Milena Canonero (debut); lighting by Gil Wechsler. 2/11 at 8: *Les Contes d'Hoffmann;* same as 2/2, except Alexander for Riegel, Berberian for Macurdy. 2/12 at 1: *La Gioconda;* with Marton, Dunn, Payne, Domingo, MacNeil, Furlanetto. (broadcast, WQXR). 2/12 at 8: *La Bohème;* same as 2/1.

Other

NEW CHAMBER OPERAS, an evening of premieres. They include Roger Zahab's *Hawk Run,* Menachem Zur's *Pygmalion,* Robert Starer's *The Mystic Trumpeter,* Charles Dodge's *Cascando;* also works by Dean Johnson/Peter McNamara, Mark Di Palma. Conservatory of Music of Brooklyn College program, at Brooklyn College's New Workshop Theater, Brooklyn Center (780-5006). 2/4, 5, 11, 12 at 8; 2/6, 13 at 3. $4.

LA TRAVIATA, by Verdi. Brooklyn Lyric Opera training group. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 2/6, 13, 27 at 2:30. $3.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Fri. at 7:30, Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Tues.-Thurs. $7-$12. Fri.-Sun. $7-$12.50. Thru 2/6: Romberg's *The Desert Song.* 2/9-20, Gilbert and Sullivan's *The Gondoliers.*

THE FIREFLY, by Rudolf Friml. New Amsterdam Theatre Co. version of the operetta. Town Hall, 2/6 at 7:30. $12.50, $16.50.

THE MARRIAGE OF FIGARO, by Mozart, in English, fully staged. Nassau Lyric Opera Co. C.W. Post Concert Theater, Northern Blvd., Brookville, L.I. (516-482-1547). 2/5 at 8. $12, $14.

Dance

Rudolf Nureyev and the Boston Ballet
At the Uris Theater, 51st St. W. of Broadway

THRU 2/6—(944-9300). Eves. $19-$40; mats. $16-$35. Nureyev dances every performance in his own version of *Don Quixote.* With Laura Young 2/1, 2/5 (mat.); Eva Evdokimova 2/2, 2/4; Marie-Christine Mouis 2/3, 2/6 (mat.); Yoko Morishita 2/5 (eve.). Tues.-Sat. at 8, Sat. mats. at 2, Sun. mats. at 3.

New York City Ballet
At the New York State Theater

THRU 2/20—$3-$30. 2/1 at 8: *Celebration, Orpheus, Fancy Free.* 2/2 at 8: *A Midsummer Night's Dream.* 2/3 at 8: *Opus 19/The Dreamer,* new ballet (premiere), *Stars and Stripes.* 2/4 at 8, *Swan Lake,* new ballet, *Stravinsky Violin Concerto.* 2/5 at 2, no perf. 2/5 at 8; *Swan Lake, Concerto for Piano and Wind Instruments, Fancy Free.* 2/6 at 1: *A Midsummer Night's Dream.* 2/6 at 7: *Orpheus, Opus 19/The Dreamer, Stars and Stripes.*

Erick Hawkins Dance Company
At the Joyce Theater
175 Eighth Ave. (19th St.)

2/8 THRU 2/13—$5-$20 (242-0800). 2/8 at 7:30, *Agathlon, Plains Daybreak, Heyoka.* 2/9 at 8: *Summer-Clouds People, The Joshua Tree or Three Outlaws, Agathlon.* 2/10 at 8: *Greek Dreams, With Flute; The Joshua Tree or Three Outlaws; Heyoka.* 2/11 at 8: *Agathlon, Plains Daybreak, Parson Weems & The Cherry Tree etc.* 2/12 at 2: *Greek Dreams, With Flute; Plains Daybreak; Parson Weems & The Cherry Tree etc.* 2/12 at 8: *Summer-Clouds People, The Joshua Tree or Three Outlaws, Agathlon.* 2/13 at 2: *The Joshua Tree or Three Outlaws, Agathlon, Parson Weems & The Cherry Tree etc.* 2/13 at 8: *Summer-Clouds People, Plains Daybreak, Heyoka.*

Dance Theatre of Harlem
At City Center

THRU 2/27—$8-$22. 2/1, 2, 5 at 8, 2/6 at 2: *Paquita, Scheherazade, Graduation Ball.* 2/3, 4 at 8, 2/5 at 2, 2/6 at 7:30: *Square Dance, Fall River Legend, Firebird.*

Other

JOHANNA BOYCE AND PERFORMANCE GROUP—*Pass, Out of the Ordinary, Kinescope,* 2/3-5 at 8, 2/6 at 3. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). $6.

BLONDELL CUMMINGS—*Food for Thought,* on the Tuesday Project. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 2/1, 8, 15, 22 at 8. $6.

CELEBRATION IN HONOR OF THE LATE WALTER TERRY—Performances by members of the Martha Graham Dance Company, Dance Theatre of Harlem, and the Alvin Ailey Dance Company. City Center. 1/31 at 5 p.m. Free. Unreserved seats.

DANCEMOBILE WINTER SERIES—2/2, Dianne McIntyre's Sounds in Motion; 2/3, Walter Nicks Dance Co., Al Perryman's Brooklyn Dance Theatre; 2/4, Eleo Pomare Dance Co.; 2/5, Bucket Dance Theatre; 2/6, Alvin Ailey Repertory Co. Symphony Space; each at 7:30; each $6.50.

MEG EGINTON AND DANCERS—*Rhapsody, Cornered, Motherlode,* three new works. Also *Veii.* Performance Space 122, First Ave. and 9th St. (966-2156). 2/4-6, 11-13 at 8:30. $5.

LOUP GAROU—Dances by Rachelle Bornstein, music by Gorilla, My Love. Dance Gallery, 242 E. 14th St. 2/4, 5, 11, 12 at 8, 2/6 and 13 at 3 p.m.

NEIL GREENBERG—*Hero* and other dances. Merce Cunningham Studio, 55 Bethune St. (924-0077). 2/5, 6 at 8. $5.

K2 DANCE & ARTS—Works choreographed by Kay Nishikawa. Washington Square Church, 133 W. 4th St. 2/4, 5 at 8. $6.

EIKO & KOMA—Their latest full-length work, *Grain.* Kampo Cultural Center, 31 Bond St. (924-0077). 2/2-5, 9-12, all at 8 p.m. $5.

VERNITA NEMEC/LISSIE WILLOUGHBY, *Falling/Feeling* and *The Autumn of Her Descent,* a multimedia narrative. Downton Cultural Center, 111 Willoughby St., Brooklyn (925-4419). 2/5 at 3 p.m. $4.

TOM MARTONE, and *Dance of Sorts.* Merce Cunningham Studio, 55 Bethune St. (924-0077). 2/2, 3 at 9. $5.

RIVERSIDE DANCE FESTIVAL—2/2, 4, 5 at 8, 2/6 at 2: Charlie Vernon Performance Company. Riverside Church, the Drive at 120th St. (864-2929). $6.

MUMMENSCHANZ, the troupe from Switzerland. Colden Center, Queens College, LIE and Kissena Blvd., Flushing (793-8080). 2/6 at 3. $8-$10.

THUNDERBIRD AMERICAN INDIAN DANCERS—Dance concert and pow-wow, with lore from many tribes. Also crafts and traditional homemade corn soup. Theater for the New City, 162 Second Ave. (254-1109). 2/4, 5 at 8, 2/6 at 2 and 5. $4; Sun., children 50 cents.

OTHER EVENTS

Happenings

ICE CAPADES — With Tai Babilonia and Randy Gardner; also Sandy Lenz, Paul Heath, Michael Tokar, Randy Coyne, Debby Cutter, and the Smurfs. Madison Square Garden (564-4400), 2/2-13. 2/2, 9, 11, at 2 and 7:30; 2/3, 4, 8, 10, at 7:30; 2/5, 12, at 11 a.m., 3, 8:30; 2/6, 13 at 1:30 and 5:30. $7-$11.50. Children less at some performances.

SEASONAL GOINGS-ON — Our town's annual Winter Festival takes place 2/6, out at Shea Stadium, Queens, from 9 a.m. to 4 p.m., and all free. Ski, build snow castles, learn about cross-country skiing, imbibe free coffee (thanks, Maxwell House), etc. Ski? you ask. On what? you ask. Fear not—Hunter Mt. will be on hand to help the weather people out. . . Next big holiday is for lovers—Valentine's Day; down at South Street Seaport Museum, at Bowne & Co., Stationers, you can learn to make your own greeting cards. Ginna Johnson will be at the 19th-century shop at 211 Water St., 2/6 and 13, 1-4, and will show you how, on the old hand letterpress. Adults $12, children $10; register, please (669-9400).

GREAT AMERICAN MOTORCYCLE SHOW — Madison Square Garden's Exposition Rotunda, 2/2-6; Wed. 2-11; Thurs., Fri. noon-11, Sat. 10 a.m.-11 p.m.; Sun. 11-10. Adults $6, children 12-16 $4, younger free. The entire '83 model line from leading manufacturers; also performances by stunt riders, films, and a grand-prize drawing.

AND NOW, IN PERSON! Show-biz personalties in new surroundings this week: At Carnegie Hall 2/4, Joan Rivers, the Smothers Brothers, and Liliane Montevecchi in their nightclub routines; at 7:30 and 10:30, and rumor has both shows sold out—but you can try. . . Everybody's favorite, Sid Caesar, comes to the Museum of Broadcasting 2/7, 12:30-2, for a seminar on—what else?—television comedy. It's $5, and last time it was SRO. 1 E. 53rd St. (752-4690); advance reservations necessary.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

THESE WORDS ARE FOR LISTENING TO—An open conference, "Christianity, Judaism, Islam: the Emerging Spirituality," 2/5, 9-5:30, is at the Synod House, Cathedral of St. John the Divine, Amsterdam Ave. and 110th St.; $20 adults, $10 students; registration 7:30-9 a.m. . . Betty Furness, consumer reporter and nice person, speaks at a brown-bag lunch during the Midlife Fair, 2/4, 9:45-2, at Marymount Manhattan College, 221 E. 71st St. Her topic, "What I'm Doing With the Rest of *My* Life." Fair admission, $5. . . A musical dialogue, between violinist-conductor Yehudi Menuhin and Edward Downes, 1/31 at 8 p.m., ends with an informal coffee-dessert at 9:30. At the Lincoln Center Library, 65th St. and Amsterdam Ave. (580-8700); $10.

Tours

OUTDOORS CLUB—2/5 at 1, meet NW corner of Fifth Ave. and 56th St. for a tour with Ruth Smith of ten midtown galleries. $1; no pre-registration.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. 2/5 at 1, meet at Broadway and 110th St. for a tour of St. John the Divine and its art. Free (204-1112). . . 2/6, a family outing to Bear Mt. Inn, for a 3-4-mile hike, ice skating, watching ski-jumpers, etc. Meet at 8:30 a.m., Port Authority Bus Terminal, across from Zaro bakery, or at 10:45 a.m., Bear Mt. bus stop. Free, ex. for transp. (296-0376). See "Park Walks" below for other tours. . . Phone for details on hikes (697-5895).

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers, all free. In Brooklyn (856-4210): 2/6 at 1, meet under the arch, Grand Army Plaza, for a tour exploring hills and ridges of Prospect Park. . . Bronx (822-4450): 2/6 at 1, meet at Van Corlandt Park Visitors Center, 242nd St. and Broadway, for a lengthy history walk; take snacks. . . In Queens (699-6722): 2/6 at 1, meet at Unisphere, Flushing Meadow Corona Park, for a history tour of the park, including World's Fair sites and wetlands. . . Staten Island (442-1304): 2/6 at 2, a workshop in natural valentine crafts. Phone for details, and to pre-register.

Sports

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. Next home game: 2/16 at 7:30, vs. Washington. . . **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 2/5 at 8:05, vs. Minnesota.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). 1/31 at 7:30, vs. Kansas City. 2/7 at 7:30, vs. Indiana.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. 2/2 at 8, vs. San Diego.

GOLDEN GLOVES BOXING—Preliminary matches at Felt Forum, Madison Square Garden (564-4400). 2/1-3, 9, 10, 16,17, 23, 24. $5-$6.50.

BOXING—All-star pro matches. Felt Forum, Madison Square Garden (564-4400). 2/4 at 7:30. $10, $15.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2.

Children

HOW THE WORLD GOT WISDOM, a celebration of African folklore. Folktales, dances, story-songs, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (246-9872). Sat. thru 3/19, at 1:30 and 3:30. $2.50; adults, $3.50.

INTERNATIONAL PUPPET CIRCUS, with Lea Wallace Puppets. Bernice Silver and a puppet sing-along precedes the circus. Moravian Church, Lexington Ave. at 30th St. (254-9074). Sat. thru 2/26 at 2. $2.50.

WHAT IS AN ORCHESTRA?—A "Happy Concert," by the Little Orchestra Society, Dino Anagnost conductor. Britten's Young Person's Guide to the Orchestra. Avery Fisher Hall, Lincoln Center, 2/5 at 11 a.m. and 1. $6-$12.

PETER YARROW, with Puff, the Magic Dragon. Benefit concert, P.S. 6 Auditorium, Madison Ave. and 81st St. (744-0496, 6-9 p.m.). 2/5 at 2:30 and 7:30. $3; adults, $7.

A MUSICAL UMBRELLA—The Downtown Chamber Players, narrator Mimi Stern-Wolfe, dancers Joanne Edleman and Paul Wilson. Barab's "A Braggarty Rabbit"; L. Mozart's *Toy Symphony;* other works. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 1:30 and 3:30. $1.50; adults $3.

JACK AND THE BEANSTALK, an operatic version by the Broque Opera Co., with mime and dance. Whitman Theater, Brooklyn College, Campus Rd. and Hillel Pl. (462-3525), 2/6 at 2. $4.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Sun. story hours, ages 3-6; 11 a.m. West Side, 12:30 East Side. Also, 2/6: Rosa Guy and Gylbert Coker will help celebrate Black History Month; at 1, West Side; 3, East Side; ages 5-9.

RUMPLESTILTSKIN, with Puppetworks marionettes. Theater, Seventh Ave. and Carroll St., Brooklyn (638-5725). Sun. thru 2/27 at 1. $3.

DRACULA: THE MUSICAL?—A new version for children, by Rick Abbot. TOMI, 23 W. 73rd St. (279-1980). 2/3, 4 at 8; 2/5 at 2 and 7; 2/6 at noon and 3. $2.50; adults, $4.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 2/5 at 11 a.m.: Origami artist Michael Shal, making toys. Free.

MICHAEL TAUBENSLAG PRODUCTIONS—2/6 at 1:30, "Peter Pan's Fun and Magic Show." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

CINDERELLA—Cottage Marionette Theater, Swedish Cottage, Central Park, near CPW and 81st St. (988-9093). Reservations required. Each Sat. at noon and 3, to next April. $1.50.

COLOR ME DOG, a carnival for kids and canines; thru 2/11. Movies, video at 10, noon, and 2, featuring Lassie, Pluto, Rin-Tin-Tin. Posters to color. Dog Museum of America, 51 Madison Ave. near 26th St., New York Life Bldg. main floor (696-8350). Mon.-Sat., 10-4; free.

13TH STREET REPERTORY COMPANY—"Super-U," a musical, Sat. at 1. "The Empire Laughs Back," Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

CIRCUS CAPERS—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. thru 3/13, at 2. $2.

PUPPET THEATER—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. at 3. $3.

TALES OF CHELM, a story-play based on folk tales. Corner Loft Theater, 99 University Place (697-2549). Sun. at 1 and 3 thru March 27. $5.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Hansel and Gretel," Sat. and Sun. at 1:30; "Little Red Riding Hood." Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

FROG PRINCE, a new musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. thru 2/20, also 2/14-18; all at 1 and 3:30. $3.50.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Exhibit, thru 3/6: The Gilded Age in Dolls. . . 2/5 at 1:30, "Puppet Potpourri," by American Puppet Productions. $2.50. At 2:40, "Please Touch," a demonstration in a 17th-century Dutch room. $1.

THE MUPPETS: PAST, PRESENT, AND FUTURE—Exhibit on everybody's favorites. Also film presentations from *The Steve Allen Show, Today, Sesame Street,* from early days to now. Museum of Broadcasting, 1 E. 53rd St. (752-4690). Open Tues.-Sat. 12-5. $1.50, children under 13; students, $2; adults, $3.

A CENTURY OF DOLLS—More than 300 old dolls, 1870-1970, from an inch to three feet in height. At Park Avenue Plaza arcade, 55 E. 52nd St. 8 a.m.-11 p.m., thru 2/1.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat., 11-5. Weekends $2, adults $3; weekdays $1 and $2. Multimedia museum. Games, demonstrations, etc. . . 2/5 and 6 at 1 and 3: shadow puppet workshops; also, *make 3-D glasses for viewing special exhibit.*

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30. . . 2/5 at 1:30: Temple of the Arts dance program on African-American styles. . . 2/6 at 1:30: Attilio Cantore, with dancers, storytellers, musicians in a program on black cultural heritage. Free with museum admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. . . 2/6 at 1:30: Odds Bodkin, playing guitars and pipes and enacting Greek myths.

BROOKLYN CHILDREN'S MUSEUM—145 *Brooklyn Ave. (735-4432). Daily except Tues.; week*days 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Special exhibits: What's for Breakfast, Ma?, in the Greenhouse; also, "Discover Dolls: Reflections of Ourselves." 300 international favorites. . . 2/5 at 1:30, 3:30: Puppeteer Zenobia Baily, in a workshop on how to make toys from cast-off materials; ages 5-7.

QUEENS MUSEUM, Flushing Meadow, Flushing (592-2405). Museum hours: Tue.-Sat. 10-5. Sun. 1-5. Drop-in arts and crafts workshops for the family, at 1:30 and 3 every Sun. 2/6: Printing with Textures. Pay-what- you-wish admission.

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn (638-5000). Wed.-Sat. 10-5; Sun. noon-5; holidays 1-5. Adm. by contribution. What's Up? Gallery program for 1st - 6th-graders, Sat. and Sun. at 1. Meet in lobby at 12:45. Free.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: oyster soup with fresh herbs, rack of lamb with mustard seeds, crisp duckling with Cape Cod cranberry sauce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756 Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat 5-1 Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230 Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MARMALADE PARK—222 E. 39th St., 687-7803/4. Dress opt. Continental. Res. sug. Open Mon.-Sat. 5-11:45, Sun. to 9. Br Sun. noon-5. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

SABRINA'S—106 E. 19th St., 477-6220. Casual. Italian. Spcls: lasagna verdi al forno, chicken Sabrina, shrimp Giuseppe. Res. sug. L Mon.-Fri. 11-4. D daily 4-10:45. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. B Mon.-Fri. 7:30-10:30. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

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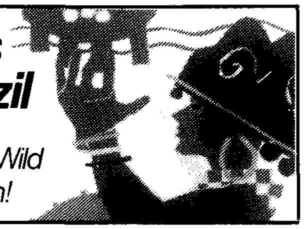

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LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

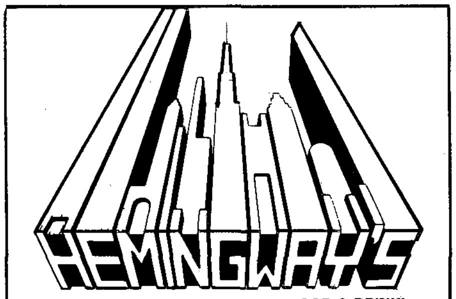
PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res.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sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medaillons of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls:

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AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. **(M)**. AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish-Mexican. Spcls: paella à la Valenciana, mariscada bilbaina, Mexican combination. Res. sug. Open daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

PERGOLA—252 W. 46th St., 664-8692. Casual. French. Spcls: fillet of sole, coq au vin, beef bourguignonne. L Tues., Thurs., Fri. noon-2:30, Wed & Sat. from 11. D Tues.-Sat. 4-9. Closed Sun. & Mon. **(I)** AE, MC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, sauteed calves liver in shallots and red wine vinegar, fresh fish. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. Pianist Thurs.-Sun. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 11:30, Sun. 1-11. **(I)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. L Mon.-Fri. noon-2:30 D Mon.-Sat. 7-11:30. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

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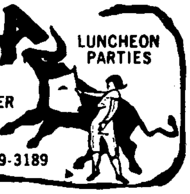

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Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: baby rack of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Mon.-Sat. 5-11. Dancing Fri.-Sat. from 11. Private parties. Closed Sun. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Ronny Whyte Duo Tues.-Sat. from 8:30. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(E)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pears in beaujolais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also Pancho Villa's—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE ELYSEE—200 W. 70th St., 787-7399. Casual. French. Spcls: filet mignon with green peppercorns, poached scallops with vegetables, minced sole with fresh pasta and foie gras, saddle of lamb. Res. sug. D Mon.-Sat. 5:45-12:30. Bar til 1:30. **(M)** AE.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

CIRO'S—1 Lincoln Plaza, 63rd St. & Broadway, 799-7722. Dress opt. French-Italian. Spcls: striped bass Triestina, shrimp with crabmeat alla Cece, capellini fruita di mare. Res. nec. L Mon.-Fri. noon-4. D daily 5-midnight. Br Sat.-Sun. noon-4. Private parties for 25. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. B Mon.-Fri. 7:30-10:30. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/4, 5, The Bob Cunningham Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 1/31, Phil Cunneff. 2/1-6, Johnny Hartman. 2/7, The Satin Dolls; Stephanie Crawford. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 2/2, The Bongos; The Nails. 2/3, NRBQ. 2/4, 5, Robert Kraft. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. 1/31-2/26, jazz pianist Eddie Heywood, Mon.-Sat. at 9 & 11. Sun., pianist Rose 'Che-Che' Murphy. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 2/3, Sally Rogers and Howard Bursen. 2/5, The Chicken Chokers. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon., Bob Wilber and the Becket Legacy. Tues.-Sat., Balaban & Cats. 2/6, George Kelly and The Jazz Sultans. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/1-6, Stan Getz Quartet, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 2/2, Music for Dozens; Ann Magnuson. 2/5, Deuce. 2/6, Folk City Comedy Jam with Jane Brucker. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Pianist Benny Key nightly, 7-9 p.m. 1/31, 2/7, Bob Cunningham and Bross Townsend. 2/1-3, Kim Parker. 2/4, 5, Venny Brawner. 2/6, Val Eley. 2/8, 9, Brooks Kerr. Sun. at 9 & 10:30, Mon.-Thurs. at 9:30 & 11, Fri.-Sat. at 9, 11, & 1 a.m. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Ram Rimirez. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. 2/1-5, pianist Esther Blue with Jared Bernstein and Errol Cornin, Sun.-Mon. 7-11, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Music starts at 9. 2/4, 5, Basil George's Flamenco Latino. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 2/1-5, pianist Billy Taylor with Victor Gaskin on bass. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 2/5, Joey Heatherton sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/26, The George Shearing Duo featuring George Shearing and Don Thompson, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 2/5, singer Sarah Nagourney with Kim Forman. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 2/1, comedy night with Dan Vitale. 2/2, Otis Blackwell and Savannah. 2/3, Encyclopedia of Soul. 2/5, Arlen Roth; Stormin' Norman and Suzy. 2/6, Jazz Jam with Thunk. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., The Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 1/31, The Ed Palermo Big Band. 2/1, Ross Levinson's Plan B. 2/2, 3, Joe Cool with Will Lee, Chris Parker. 2/4, 5, Noel Pointer. 2/6 Maxine Dixon. 2/7, French Toast. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/1, Street the Beat. 2/3, Karen Reno. 2/4, Lazoo; Timmy Capello. 2/5, Angel Dean; Lori Jaraslow. 2/6, Ethyl Eichelberger; Pluto Pluck. 2/7, Roy Garrett. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 2/1, 8, Daniel Ponce and Jazzbatá. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 1/31, Ted Curson Quintet. 2/1-5, Oliver Lake and Jump-up. 2/6, 7, Olu Dara and the Okra Orchestra. 2/8-12, Archie Shepp Quintet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 2/1-5, Pauletta Pearson sings Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 2/1, 6, 8, Ryan & Conway. 2/4, 5, 11, 12, Jim O'Connor. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 1/31, Orquesta Harlow, Jose Bello with saxophonist Frank Wess. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 1/31, 2/7, Frank Foster's 'Living Color.' 2/1-6, Jim Hall Trio. 2/8-13, George Coleman Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 2/1-6, Charlie Byrd Duo, Tues.-Thurs. from 9:30, Fri. & Sat. from 10. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/31, Shelbo's Jump Band. 2/1-4, George Kelly. 2/5-17, Harold Singer. MC, V.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 1/31, Dixie Doughboys. 2/1, The Chryslers and B. Willie Smith. 2/2, High Times. 2/3, Swing Fever. 2/4, 5, Guy and Pipp Gillette. 2/6, Kate Toomey and the City Limits All Stars. 2/7, Blackwater. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 1/31, Dave Valentine; Screamin' Honkers. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 1/31, Tom Russell. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. 2/5, comedienne/MC Nancy Redman with Larry Ragland, Stu Trivax, and others. Shows at 9:30 and midnight. No Credit Cards.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 1/31-2/12, 'Mr. B'- Billy Eckstine, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. 1/28, 29, magician Dick Brooks. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed.-Thurs. pianist-singer Lloyd Henderson. Fri.-Sat., magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 2/2, Lords of the New Church. 2/3, Spyro Gyra. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. 2/4, Tito Puente, Orchestra Broadway, and Los Nietos Del Rey. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 2/1, Dom Salvador. 2/2, Toninho Horta. 2/3, New York Samba. 2/4, 5, Pé de Boi. 2/6, Clarice Taylor Trio. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB. DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret shows at 8:30 & 11. 2/1-5, 8-12, London Lee with Kitty Bruce. AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 2/2, 4 at 8:30, Sheree & Mike. 2/1-5 at 11, Ann Hampton Callaway. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians

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and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club. 2/2-5, 7-12, *The International Follies* revue starring singer Billy Daniels, and the Indigo dancers. Shows Mon.-Thurs. at 10, Fri. & Sat. 9 & 12:30. Dancing between and after shows to the Indigo Orchestra. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 2/1-4 at 11, Sheila and Heather MacRae. 2/4, 5 at 9 Steven Holt & The Boys. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Richard Ryder, Carole Schweid, and Sarah Weeks, Tues. at 8 & 10:30, Wed.-Thurs. at 8, Fri. at 8 & 10:30, Sat. at 7, 9:30 & midnight. George Segal and the Empire City Imperial Jazz Band, Mon. at 8 and 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *"Forbidden Broadway,"* a musical comedy satire. Tues. at 11, Marie Santell. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His Savoy Sultans, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Amanda with the Caliente Singing Band, Sherri and Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Thru 2/5, Tony Darrow, Donna Cellini, and Morty Storm, Tues., Wed. at 9:30, Thurs.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. Every Tues.-Sun. at 8, *On The Air*—revue. AE, CB, DC, MC, V.

THE WILDCAT—227 E. 56th St., 486-7733. New York's newest cabaret featuring the Wildcat Girls, magician Norm Nielson and comedian George Carl. Nightly at 9 and 11:30. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/5, Joe Bushkin, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HALLORAN HOUSE—525 Lexington Ave., bet. 48th & 49th Sts., 755-4000. **Biff's Place:** Thru 2/26, Jerry Scott and his Trio, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** 2/3-26 Lana Cantrell, Tues.-Sat., at 9:30 & 11:30, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge. Thru 2/26, Barbara Graham sings, Mon.-Sat. at 10:30 and 12:30. Live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 2/19, *Some Enchanted Evening, The Songs of Rodgers and Hammerstein* starring Laurie Beechman, Ernestine Jackson, Lisby Larson, Russ Thacker, and Martin Vidnovic, Mon.-Sat. at 9 and 11. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. 1/31-3/12, Mike Cerrati Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Bars

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues., singer pianist Ann Phillips. Fri. - Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Continental restaurant with pianist Johnny Earl entertaining Wed.-Sat. 8-midnight. Pianist Bob Hirschorn, Sun.-Tues. 8-midnight. AE, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Ronny Whyte with Frank Tate on bass, Tues.-Sat. from 8:30. AE, DC.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** A new cabaret/piano bar. 2/4, 5, *It's Better with a Band* musical revue. 2/6, Old Friends; Harriet Leider. 2/7, Mr. Ruby Rims. Shows at 8:30 & 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 1/31, Dave McKenna & Dick Johnson. AE.

HARBOUR CLUB—55 Water St., 269-9233. A new restaurant/club with composer-pianist-singer Paul Roth entertaining, Tues.-Fri. from 5. AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Jeanne Matisse. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed. Feb. 2

2:06/WQXR-AM/FM—Liszt: Dante Sym.

3:00/WNCN—Webern: Orchestration of the Fugue from the Musical Offering of Bach (Boulez).

5:00/WNCN—Pierné: Cydalise et le chèvre-pied: Ballet Suite #2 (Mari).

5:06/WQXR-AM/FM—Verdi: Pensiero from Nabucco.

6:00/WNCN—Tartini: Violin & Continuo Sonata in g, "The Devil's Trill" (Lysy, Saenz).

6:30/WNYC—Heifetz plays **Gershwin.**

7:00/WNCN—Beethoven: Violin Cto in D, Op. 61 (Heifetz/Munch).

8:00/WNCN—Beethoven: Sym #9 in d, Op. 125, "Choral" (M. Price, Horne, Vickers, Salminen/Mehta). Live from Lincoln Center. Simulcast with WNET-TV.

WYNC—Music of Tudor & Stuart England (Deller Consort).

8:06/WQXR-AM/FM—Boyce: Sym #5 in D.

9:30/WNCN—Bach: (arr. Segovia): Anna Magdalena Notebook (Segovia).

11:00/ WNYC—R. Strauss: Caecilie: Morgen (Björling, Ebert).

Thurs., Feb. 3

2:06/WQXR-AM/FM—Handel: Lute & Harp Cto in B-Flat, Op. 4.

3:00/WNCN—Prokofiev: Lieutenant Kijé Suite, Op. 60 (Leinsdorf).

WNYC—Stockhausen: Sirius.

4:00/WNCN—Weill: Threepenny Opera: Suite (Atherton).

5:00/WKCR—Opera Topics: 1982 Liederkranz Vocal Competition.

5:06/WQXR-AM/FM—Glazounov: Raymonda: 4 Variations & Coda (Act 3).

6:00/WNCN—Vivaldi: Four Seasons: Violin Cto in g, Op. 8, #2, "Summer" (Brown).

6:30/WNYC—Nielsen: Flute Cto (Baker/Bernstein).

7:00/WNCN—Mendelssohn: Notturno for Wind Instruments in C (Vienna Sym Orch Wind Ensemble).

8:00/WNCN—Beethoven: Violin & Piano Sonata #9 in A, Op. 47, "Kreutzer" (Fodor/Olson).

WNYC—Vocal music by **Byrd, Monteverdi, Dowland,** others (Deller Consort).

8:06/WQXR-AM/FM—Endler: Trumpet Cto in F.

10:00/WNCN—Montserrat Caballé singing **Wagner.**

11:00/WNCN—Bliss: Clarinet Qnt (Melos Ensemble).

Fri., Feb. 4

2:06/WQXR-AM/FM—Bach: Magnificat in D.

3:00/WNCN—Rachmaninoff: Caprice bohémien, Op. 12 (Svetlanov).

WNYC—Purcell: The Fairy Queen.

4:00/WNCN—Poulenc: Cto for 2 Pianos in d (Lejsek, Lijsková/Konvalinka).

5:00/WNCN—Smetana: Qt #1 in e, "From My Life" (Juilliard String Qt).

5:06/WQXR-AM/FM—Chopin: Mazurka in a.

6:00/WNCN—Saint-Saëns: Piano Cto #2 in g, Op. 22 (Rubinstein/Wallenstein).

6:30/WNYC—Viennese Operetta with Helge Roswaenge, Richard Tauber, Marcel Wittrisch.

7:00/WNCN—Ponchielli: La Gioconda: Dance of the Hours (Leinsdorf).

7:30/WNYC—Lehar: Excerpts from The Merry Widow (Sills, Titus/Rudel).

8:06/WQXR-AM/FM—Britten: Suite from Gloriana.

9:00/WNCN—Stravinsky: Symphonies of Wind Instruments (Wilson).

9:06/WQXR-AM/FM—Bizet: Sym #1 in C (Ormandy).

11:00/WNCN—Verdi: Qt in e (Saulesco Qt).

Sat., Feb. 5

10:00 a.m./WNCN—Rubinstein: Piano Cto #1 in E, Op. 25 (Fardink/Freeman).

WNYC—Claudio Arrau, featured artist.

10:06 a.m./WQXR-AM/FM—Debussy: Fêtes from Nocturnes for Orchestra.

11:00 a.m./WNCN—Wagner: Tannhäuser: Overture & Venusberg Music (Stokowski).

12:00/WNCN—Liszt: Sonnambula Fantasy for Piano Four-Hands (R. Contiguglia, J. Contiguglia).

1:00/WNCN—Elgar: Violin Cto in b, Op. 61 (Zukerman/Barenboim).

1:30/WNYC—American Music Hall: The Vintage Irving Berlin (Berlin, Merman, Jolson).

WQXR-AM/FM—Offenbach: Les Contes d'Hoffman (Bradley, Eda-Pierre, Cortez, Riegel, Devlin, Macurdy/Rudel). Live from the Metropolitan Opera.

3:00/WNCN—Giuliani: Violin & Guitar Sonata (Williams, Perlman).

4:00/WNCN—Svendsen: Cello Cto in D, Op. 7 (Waldeland/Anderson).

5:06/WQXR-AM/FM—Strauss: The Dinner from Le Bourgeois Gentilhomme.

6:30/WNYC—Humperdinck: Shakespeare Suite.

8:00/WNYC—Alec Wilder Revisited: Composer Jackie Cain, featured artist.

8:06/WQXR-AM/FM—Mozart: Violin & Piano Sonata in B-Flat.

9:00/WNCN—Gounod: Faust (Sutherland, Corelli, Ghiaurov/Bonynge).

9:06/WQXR-AM/FM—Beethoven: Sym #5 (Ceccato).

11:00/WNYC—New Sounds. Jazz Plus: Music by Jarrett, Sanders, others.

Sun., Feb. 6

10:00 a.m./WNCN—Walton: Bagatelles For Guitar (Bream).

10:06 a.m./WQXR-AM/FM—Tessarini: Trumpet Sonata in d.

11:00 a.m./WNCN—Franck: Violin & Piano Sonata in A (Heifetz, Rubinstein).

12:00/WNCN—Janácek: Sextet for Winds, "Youth" (Southwest German Radio Orch of Baden-Baden).

12:06/WQXR-AM/FM—Music from Milan.

1:00/WNCN—Mendelssohn: Sym #4 in A, Op. 90, "Italian" (Solti).

3:00/WNCN—Hindemith: Viola Cto, "Der Schwanendreher" (Doktor, Downes).

3:06/WQXR-AM/FM—Roussel: Bacchus et Ariane, Suite #2 (Dutoit).

6:00/WNCN—Beethoven: Piano Cto #1 in C, Op. 15 (Arrau/Haitink).

WNYC—Menotti: Nocturne for Soprano, Harp & String Qt.

7:00/WNCN—Brahms: Violin Cto in D, Op. 77 (Oistrakh/Konwitschny).

7:06/WQXR-AM/FM—Bach: Chromatic Fantasy & Fugue in d.

8:00/WNYC—Mendelssohn: Piano Cto #2 in d (Artymiw/Rudolf).

8:06/WQXR-AM/FM—Verdi: Aida.

10:00/WNCN—Brahms: Qnt #2 in G, Op. 111 (Aronowitz).

WNYC—Tchaikowsky: Serenade in C for Strings (Zukerman).

Mon., Feb. 7

2:06/WQXR-AM/FM—Rossini: Sonata #1 in G for String Orch.

3:00/WNCN—Prokofiev: Sym #5 in B-Flat, Op. 100 (Szell).

WNYC—Messiaen: Qt for the End of Time.

5:00/WNCN—Mozart: Serenade #3 in D (Zehetmair/Hager).

6:30/WNYC—Eubie Blake: Rags arranged for Saxophone Qt (Amherst Saxophone Qt).

7:00/WNCN—Litolff: Cto Symphonique #4 in d, Op. 102 (Robbins/Remoortel).

8:00/WNCN—Gibbons: In Nomine (Philip Jones Brass Ensemble).

WNYC—A Salute to Eubie Blake on his 100th birthday.

8:06/WQXR-AM/FM—Chopin: Piano Cto #1 in e, Op. 11.

9:00/WNCN—Brahms: Piano Qnt in f, Op. 34 (Cleveland String Qt).

9:06/WQXR-AM/FM—Beethoven: Piano Cto #3 in C, Op. 37 (Serkin/Ozawa).

11:00/WNYC—Donovan: Serenade for Oboe, Violin, Viola & Cello (Wann, Tinterow, Porter, Bodenhorn).

Tues., Feb. 8

2:06/WQXR-AM/FM—Ravel: Valses nobles et sentimentales.

3:00/WNCN—Thalberg: Piano Trio in A, Op. 69 (Mirecourt Trio).

WNYC—Gesualdo: Madrigals Music.

5:00/WNCN—Chausson: Poème for Violin & Orch, Op. 25 (Chung/Dutoit).

5:06/WQXR-AM/FM—Francaix: Concertino for Piano & Orch.

6:00/WNCN—Grieg: Peer Gynt Suite #2, Op. 55 (Farrell/Fiedler).

6:30/WNYC—Dornel: Premiere Suite in c for 2 Recorders & Continuo (Quadro Hotteterre).

7:00/WNCN—Grétry: Danses villageoises (Strauss).

8:00/WNYC—Thomson: Louisiana Story: Suite (Landau).

8:06/WQXR-AM/FM—Martinu: Sym #4.

9:00/WNCN—Bach: The 6 Brandenburg Ctos (Rampal).

9:06/WQXR-AM/FM—A New World of Music: Vocal Music in America from the Moravians though John Knowles Paine & George Root. Sherrill Milnes, host.

11:00/WNCN—Mozart: Piano Trio in E (Beaux Arts Trio).

WNYC—Shostakovich: String Qt #12 in D-Flat (Fitzwilliam Qt).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed/**Movie:** Gulliver's Travels
Mon/**Movie:** The Comeback Kid

6:05
H Fri/**Movie:** Gulliver's Travels

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Magoo
H Thu/Air Supply in Hawaii
Tue/The Violent Earth
S Thu/Reaching Out

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
S Tue/Mark Twain Theatre

7:30
9 Jim Bakker
11 Pink Panther
H Wed/Fraggle Rock
Thu/All Summer in a Day
Fri/Inside the NFL
Tue/**Movie:** Take This Job and Shove It
S Wed/**Movie:** The Adventures of the Wilderness Family
Thu/**Movie:** Die Laughing
Fri/**Movie:** On the Right Track
Mon/**Movie:** The Gumball Rally

8:00
11 Tom & Jerry & Friends
H Wed/**Movie:** Convoy
Thu/**Movie:** The Shootist
Mon/**Movie:** The Bad News Bears

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
H Fri/Olivia Newton-John in Concert
S Tue/Faerie Tale Theatre

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Great Space Coaster

9:30
2 Jokers Wild
5 Make Room For Daddy
7 So You Think You Got Troubles?!
11 Mon-Thu/Flipper
Fri/Insight
H Tue/Consumer Reports Presents
S Wed,Fri,Mon/Aerobicise
Thu/**Movie:** King Solomon's Mines
Tue/**Movie:** Raintree Country

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Welcome Back Kotter
7 Good Morning New York
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Take This Job and Shove It
Thu/**Movie:** Liar's Moon
Fri/**Movie:** The Bad News Bears
Mon/Simon and Garfunkle: Central Park Concert
Tue/**Movie:** Dragonslayer
S Wed/**Movie:** Tip on a Dead Jockey
Fri/**Movie:** For the First Time
Mon/**Movie:** The Barretts of Wimpole Street

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
W Wed/**Movie:** Blowout
Thu/Jen's Place
Fri/**Movie:** Final Assignment
Mon/**Movie:** Foul Play
Tue/**Movie:** Hanging Tree

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera

11:30
4 Hit Man
9 You Asked For It
11 Odd Couple
H Mon/**Movie:** Dirty Tricks
S Thu/**Movie:** Stir Crazy
W Thu/CB Heroes

12 **NOON**
2 Tattletales
4 Just Men!
5 Tom Cottle
7 Family Feud
9 News
11 Rhoda
H Wed/Making Love Better
Thu/**Movie:** Golden Rendezvous
Fri/HBO Magazine
Tue/**Movie:** Cannery Row
S Wed/**Movie:** Journey's End
Fri/**Movie:** Star Wars
Mon/**Movie:** Thief

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Ryan's Hope
11 News
H Wed/History of Pro Football
Fri/**Movie:** Across the Great Divide
S Tue/**Movie:** Gallipoli

1:00
4 Days of Our Lives
7 All My Children
9 Wed/**Movie:** Calamity Jane (1953). Doris Day, Howard Keel. The famous Western heroine's story becomes musical comedy.
Thu/**Movie:** The Gentle Rain (1966). Christopher George, Lynda Day George. Romantic drama set in Rio.
Fri/**Movie:** House of Cards (1968). George Peppard, Inger Stevens. An American in Europe becomes involved in a neo-fascist plot.
Mon/**Movie:** Stopover Tokyo (1957). Robert Wagner, Joan Collins. Espionage in the Far East.
Tue/**Movie:** So This Is Love (1953). Kathryn Grayson, Merv Griffin. An opera star's life story.
11 700 Club
H Mon/**Movie:** The Comeback Kid

1:30
2 As the World Turns
S Thu/**Movie:** I Sent a Letter to My Love

1:50
5 News

2:00
4 Another World
5 Mon-Thu/Chico and the Man
Fri/Special: Seeds of Perfection
7 One Life to Live
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Wed/HBO Magazine
Thu/Air Supply in Hawaii
Tue/Those Fabulous Clowns
S Wed, Fri, Mon/Aerobicise

2:30
2 Capitol
5 World's Greatest Cartoon Show
11 Children's Programming
H Wed/**Movie:** Convoy
Fri/Making Love Better
S Wed/**Movie:** For the First Time
Fri/**Movie:** The Catered Affair
Mon/**Movie:** Let's Do It Again
Tue/**Movie:** I Sent a Letter to My Love

3:00
2 Guiding Light
4 Fantasy
7 General Hospital
9 Ironside
11 Tom and Jerry
H Thu/**Movie:** The Shootist
Fri/**Movie:** Take This Job and Shove It
Mon/Olivia Newton-John in Concert
Tue/**Movie:** Swamp Thing

3:30
11 Scooby Doo
S Thu/Mark Twain Theatre

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Wonder Woman
7 Edge of Night
9 In Search Of
11 Pink Panther
13 Sesame Street

4:05
S Wed/**Movie:** Adventures of the Wilderness Family
Fri/**Movie:** On the Right Track

4:30
4 More Real People
7 People's Court
9 Wed/**Movie:** A Taste of Evil (1971). Barbara Stanwyck, Barbara Parkins. Psychological thriller; so-so.
Thu/**Movie:** Sweet, Sweet Rachel (1971). Alex Dreier, Stefanie Powers. Unusual but disappointing occult thriller.
Fri/**Movie:** Night Creature (1979). Donald Pleasence, Nancy Kwan. This thriller about a man-eating leopard isn't very effective.
Mon/**Movie:** The House That Would Not Die (1970). Barbara Stanwyck, Richard Egan. Haunted house horror.
Tue/**Movie:** Horror at 37,000 Feet (1972). Buddy Ebsen, Chuck Connors. Trouble aboard a 747.
11 Happy Days Again
H Wed/Butch Minds the Baby
Mon/College
Tue/The Violent Earth
S Mon/**Movie:** Animals Are Beautiful People
Tue/Mark Twain Theatre

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rogers
H Wed/Fraggle Rock
Thu/All Summer in a Day
Fri/Olivia Newton-John in Concert
S Thu/**Movie:** Die Laughing

5:30
13 Electric Company
H Wed/**Movie:** The Comeback Kid
Thu/**Movie:** Star Wars
Mon/**Movie:** The Bad News Bears
Tue/**Movie:** Take This Job and Shove It

Evening, Feb. 2-4 and 7-8

Wed., Feb. 2

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 Brooklyn College Presents
S **Movie:** Gallipoli

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Righteous Apples

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Hidden Places Where History Lives
31 Say Brother
H HBO Magazine

8:00
2 Special: The Scarlet and the Black
4 Shogun, Part III
5 PM Magazine
7 Tales of the Gold Monkey
9 **Movie:** 9 on N.J.
11 **Movie:** Support Your Local Gunfighter (1971). James Garner, Suzanne Pleshette. Mix-up causes Garner to become a gunfighter on his wedding day.
13 Live From Lincoln Center—New York Philharmonic. Beethoven's Ninth Symphony.
21 All Creatures Great and Small
31 A Evening With Webster Lewis in Harmony With Friends
H **Movie:** Sharky's Machine
N **Movie:** Funeral Home
S **Movie:** Animal House
W **Basketball:** N.J. Nets vs. Cleveland Cavaliers

8:30
5 Carol Burnett and Friends
9 **Basketball:** N.Y. Knicks vs. San Antonio Spurs

9:00
5 Merv Griffin
7 The Fall Guy
21 Media Probes
31 Life on Earth

9:30
⓭ Ellis Island
㉑ Doctor in the House

10:00
❹ Quincy
❺ ⓫ News
❼ Dynasty
⓭ The Constitution: That Delicate Balance
㉑ To the Manor Born
㉛ Profiles in American Art
🅗 **Movie:** Four Friends
🅝 **Movie:** Secret Agent
🅢 **Movie:** Hussy

10:15
🅦 **Movie:** Foul Play

10:30
⓫ News
㉑ Butterflies
㉛ Hidden Places Where History Lives

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Madame's Place
⓫ Odd Couple
⓭ Masterpiece Theatre: Winston Churchill—The Wilderness Years
㉑ Inside Business Today

11:30
❷ Hart to Hart
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Hawaii Five-O
⓫ Saturday Night
㉑ Latenight

11:35
🅢 Bizarre

12 **MIDNIGHT**
❼ The Last Word
🅗 **Movie:** Sleeping Dogs
🅝 **Movie:** Mortal Combat
🅢 **Movie:** Gallipoli

12:15
🅦 **Movie:** Student Bodies

12:30
❹ David Letterman
❺ Mission: Impossible
❾ Pitfall
⓫ Star Trek

12:40
❷ **Movie:** The Solitary Man (1979). Earl Holliman.

1:00
❼ **Movie:** A Farewell to Arms (1958). Rock Hudson, Jennifer Jones.
❾ World Vision Special

1:30
❹ ⓫ News
❺ Hogan's Heroes

1:55
🅗 **Movie:** Rollover

2:00
❷ News Nightwatch
❺ **Movie:** The Effect of Gamma Rays on Man-in-the-Moon Marigolds (1972). Joanne Woodward, Nell Potts. Paul Zindel's play about mother-daughter anguish.
❾ Joe Franklin
⓫ **Movie:** Arabesque (1966). Sophia Loren, Gregory Peck. Beautifully filmed espionage drama.
🅢 **Movie:** Animal House

2:15
❼ News

2:30
❹ Romance Theatre

3:00
❹ Mary Tyler Moore
❾ **Movie:** Louisiana Purchase (1941). Bob Hope, Victor Moore.

3:30
❹ Here's Lucy

3:55
🅗 **Movie:** Sharky's Machine

4:00
⓫ Candid Camera
🅢 **Movie:** Journey's End

4:10
❺ Love, American Style

4:30
⓫ Abbott & Costello

5:00
⓫ Focus: N.J.

5:30
❹ Health Field
❼ Listen & Learn
❾ Morning Stretch
⓫ News

5:55
🅗 Making Love Better

Thu., Feb. 3

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ BJ/Lobo Show
⓫ Jeffersons
⓭ 3-2-1 Contact
㉑ Latenight
㉛ N.Y.U. Broadcast Lab

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy
㉛ New Voice
🅢 Aerobicise

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Woodwright's Shop
㉛ Today's Black Woman
🅗 Inside the NFL
🅢 Hawaii Big Laff-Off
🅦 **Hockey:** N.Y. Islanders vs. N.J. Devils

8:00
❷ Magnum, P.I.
❹ Shogun, Part IV
❺ PM Magazine
❼ Greatest American Hero
❾ **Movie:** The Great Houdinis (1976). Paul-Michael Glaser, Sally Struthers.
⓫ **Movie:** The Suicide's Wife (1979). Angie Dickenson, Jordan Pinsent.
⓭ Enterprise: Buy-Out
㉑ Long Island Week
㉛ Tony Brown's Journal
🅝 **Movie:** Quadrophenia

8:30
❺ Carol Burnett
⓭ Sneak Previews
㉑ Feeling Fine
㉛ Afro-American Perspectives
🅗 Not Necessarily the News

9:00
❷ Simon & Simon
❺ Merv Griffin
❼ Too Close For Comfort
⓭ Mystery!
㉑ Sneak Previews
㉛ That Delicate Balance
🅗 **Movie:** Star Wars
🅢 **Movie:** Stir Crazy

9:30
❼ It Takes Two
㉑ This Old House

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
❾ Newark and Reality
⓭ **Movie:** The Third Man (1949). Joseph Cotten, Orson Welles.
㉑ Long Island Speak-Out
㉛ The Years Ahead
🅝 **Movie:** The Emigrants

10:30
❾ Meet the Mayors
⓫ News
㉛ Close Harmony
🅦 Super Bowl of Tomorrow

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Madame's Place
⓫ Odd Couple
㉑ Alpine Ski School
🅗 Carlin at Carnegie
🅢 Loving Friends and Perfect Couples

11:30
❷ Quincy
❹ Tonight
❺ Starsky and Hutch
❼ Nightline
❾ Racing From Roosevelt
⓫ Saturday Night
㉑ Latenight
🅢 A New Day in Eden
🅦 **Movie:** Sex Machine

11:40
⓭ Masterpiece Theatre: Winston Churchill—The Wilderness Years

12 **MIDNIGHT**
❼ The Last Word
❾ World Vision Special
🅢 **Movie:** Smash Palace

12:05
🅗 **Movie:** Liar's Moon

12:30
❹ David Letterman
❺ Mission: Impossible
⓫ Star Trek

12:35
🅦 **Movie:** The Man Who Knew Too Much

12:40
❷ McCloud

1:00
❼ **Movie:** Warlock (1959). Henry Fonda, Richard Widmark.
❾ Psychic Phenomena

1:30
❹ ⓫ News
❺ Hogan's Heroes
❾ Madame's Place

1:50
🅢 Hawaii Big Laff-Off

1:55
🅗 Not Necessarily the News

2:00
❷ News Nightwatch
❺ **Movie:** They Drive by Night (1940). Humphrey Bogart, Ann Sheridan.
❾ Joe Franklin
⓫ **Movie:** The Road to Bali (1952). Bob Hope, Bing Crosby.

2:25
🅗 Inside the NFL

2:30
❹ Romance Theatre

3:00
❹ Mary Tyler Moore
❾ **Movie:** Operation Hong Kong (1964). Horst Frank, Maria Perschy. Smuggling drama.

3:20
❼ News

3:25
🅗 **Movie:** Star Wars

3:30
❹ Here's Lucy
🅢 **Movie:** The Final Conflict

4:00
⓫ Candid Camera

4:05
❺ Love, American Style

4:30
⓫ Abbott and Costello

5:00
⓫ Biography

5:25
🅗 Not Necessarily the News

5:30
❹ Health Field
❼ Listen & Learn
❾ Morning Stretch
⓫ News
🅢 **Movie:** I Sent a Letter to My Love

Fri., Feb. 4

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ BJ/Lobo Show
⓫ Jeffersons
⓭ 3-2-1 Contact
㉑ Latenight
㉛ Are You Listening
🅢 **Movie:** The Great Train Robbery

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment
🅗 Fraggle Rock

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth
🅗 Inside the NFL

7:30
❷ 2 on the Town
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Square Foot Gardening
㉛ The Klan: A Legacy of Hate in America

8:00
❷ Dukes of Hazzard
❹ Shogun, Part V
❺ PM Magazine
❼ Benson
❾ N.Y. Report
⓫ **Movie:** Mean Dog Blues (1978). George Kennedy, Gregg Henry.
⓭ Washington Week in Review
㉑ **Movie:** Something in the Wind (1947). Deanna Durbin, Donald O'Connor. Durbin as a singing disc jockey.
㉛ Mr. Jazz: A Portrait of Billy Taylor
🅗 **Movie:** Making Love
🅝 **Movie:** Stolen Kisses
🅢 **Movie:** Star Wars
🅦 **Movie:** Ragtime

8:30
❺ Healthbeat
❼ Odd Couple
❾ Basketball: N.Y. Knicks vs. Dallas Mavericks
⓭ Wall $treet Week

9:00
❷ Dallas
❺ Merv Griffin
❼ **Movie:** Jaws 2 (1978). Roy Scheider.
⓭ King: A Filmed Record. . .Montgomery to Memphis
㉛ Amanecer

9:30
㉛ Presente

10:00
❷ Falcon Crest
❺ ⓫ News
㉑ **Movie:** Second Chorus (1940). Fred Astaire, Paulette Goddard.
㉛ Masterpiece Theatre: Winston Churchill—The Wilderness Years
🅗 Simon and Garfunkle: Central Park Concert
🅝 **Movie:** Love on the Run

10:05
🅢 **Movie:** Outland

10:30
⓫ News

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Madame's Place
⓫ Odd Couple
⓭ **Movie:** The Third Man. See Feb. 3, 10 p.m.
🅦 **Movie:** That Lady is a Tramp

11:30
❷ **Movie:** SST. . .Disaster in the Sky (1977). Peter Graves, Lorne Greene.
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Harness Racing From Roosevelt
⓫ Saturday Night
🅗 **Movie:** Vice Squad

12 **MIDNIGHT**
❼ The Last Word
❾ Hawaii Five-O
㉑ **Movie:** Doctor Rhythm (1938). Bing Crosby, Bea Lillie.
🅝 **Movie:** Face to Face
🅢 **Movie:** Urgh! A Music War

12:30
❹ David Letterman
❺ Soul Train
⓫ Star Trek
🅦 **Movie:** The Postman Always Rings Twice

1:00
❼ **Movie:** Planet of the Apes (1968). Charlton Heston, Roddy McDowall.
❾ Psychic Phenomena

1:15
🅗 **Movie:** Neighbors

1:30
❺ America's Top Ten
⓫ News

1:45
❷ **Movie:** A Case of Rape (1974). Elizabeth Montgomery, Robert Karnes.
㉑ **Movie:** Rose of *Washington Square* (1939). Alice Faye, Tyrone Power.

2:00
❹ News
❺ **Movie:** The Woman in White (1948). Eleanor Parker, Alexis Smith.
❾ Joe Franklin
⓫ Best of the Midnight Special

2:05
🅢 **Movie:** The Great Train Robbery

2:55
🅗 **Movie:** The Bad News Bears

3:00
❹ Uncle Floyd
❾ **Movie:** Lost Flight (1969). Lloyd Bridges, Anne Francis.
⓫ One Step Beyond

3:10
❼ News
㉑ **Movie:** Orchestra Wives (1942). Ann Rutherford, George Montgomery.

3:30
❹ Romance Theatre

3:41
❷ **Movie:** Pete 'N' Tillie (1972). Walter Matthau, Carol Burnett.

3:55
🅢 **Movie:** Outland

4:00
❹ Mary Tyler Moore
⓫ Candid Camera

4:19
❺ Love, American Style

4:30
⓫ Abbott and Costello

4:40
🅗 **Movie:** Making Love

4:50
㉑ My Gal Sal (1942). Rita Hayworth, Victor Mature. Songwriter adores a Gay Nineties musical star.

5:00
⓫ Best of Groucho

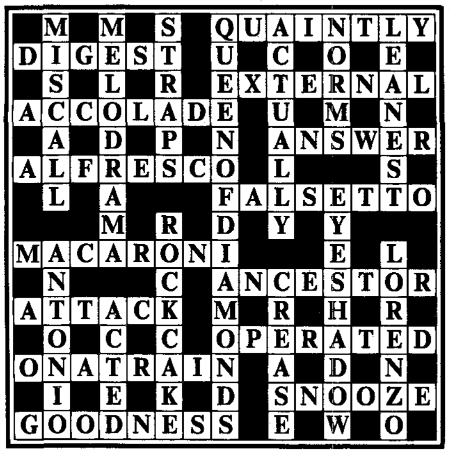
5:30
❷ Public Hearing
❼ Listen & Learn
⓫ Biography

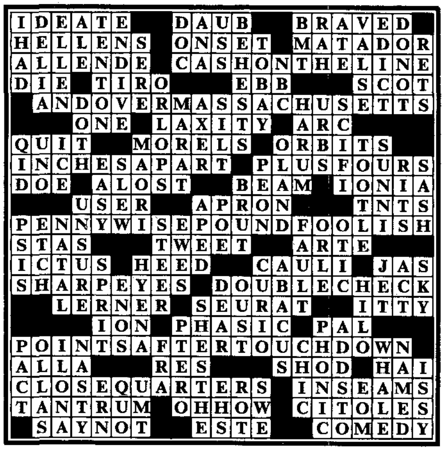
5:35
❾ **Movie:** At Sword's Point (1952). Cornel Wilde, Maureen O'Hara.

Mon., Feb. 7

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ B.J. and the Bear
⓫ Jeffersons
⓭ 3-2-1 Contact
㉑ Prism
㉛ All About TV

SOLUTIONS TO LAST WEEK'S PUZZLES





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TELEVISION

Ⓢ **Movie:** The Gumball Rally

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy
㉛ Up and Coming

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ The Changing Family: The Children's Hour
⓫ News
⓭ MacNeil/Lehrer
㉑ Answer Wise
㉛ Alvin Ailey: Memories & Visions
Ⓗ Fraggle Rock

8:00
❷ M*A*S*H
❹ Little House: A New Beginning
❺ PM Magazine
❼ The Winds of War, Part II
⓫ **Movie:** Which Way Is Up? (1977). Richard Pryor, Lonette McKee.
⓭ Frontline: Chinese Puzzle
㉑ Jacques Cousteau
㉛ Melody of a City: Chicago
Ⓗ **Movie:** Animal House
Ⓝ **Movie:** The Story of Adele H
Ⓢ **Movie:** Ordinary People
Ⓦ **Movie:** Sharky's Machine

8:30
❷ Newhart
❺ Carol Burnett

8:45
㉛ Blues and Gone

9:00
❷ **Movie:** Packing It In. Richard Benjamin.
❺ Merv Griffin
❾ **Movie:** Something for Joey (1977). Marc Singer, Linda Kelsey. True story of a leukemia victim.
⓭ Great Performances: The Regard of Flight
㉑ Right From the Start

10:00
❹ Special: Television's Greatest Commercials
❺ ⓫ News
⓭ The Impresario
㉑ The Klan: A Legacy of Hate in America
㉛ Voices of Our People
Ⓗ Simon and Garfunkle: Central Park Concert
Ⓝ **Movie:** Sparkle
Ⓢ Bizarre

10:15
Ⓦ **Movie:** Sleeping Dogs

10:30
⓫ News
㉑ Ellis Island

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Lie Detector
⓫ Odd Couple
⓭ King: A Filmed Record. . .Montgomery to Memphis
㉑ Tony Brown's Journal
Ⓢ **Movie:** Dark Eyes

11:30
❷ Trapper John, M.D.
❹ Best of Carson
❺ Baretta
❼ Nightline
❾ Hawaii Five-O
⓫ **Basketball:** Syracuse vs. Pittsburgh
㉑ Latenight
Ⓗ **Movie:** Neighbors

12 MIDNIGHT
❼ The Last Word
Ⓝ **Movie:** Rockers

12:15
Ⓦ **Movie:** Love at the Top

12:30
❹ David Letterman
❺ Mission: Impossible
❾ Madame's Place

12:35
Ⓢ **Movie:** Thief

12:40
❷ Columbo

1:00
❼ **Movie:** Machine Gun McCain (1970). John Cassavetes, Britt Ekland.
❾ Psychic Phenomena

1:10
Ⓗ Olivia Newton-John in Concert

1:30
❹ ⓫ News
❺ America's Top Ten

2:00
❷ ⓫ News
❺ Best of Midday
❾ Joe Franklin

2:30
❹ Romance Theatre
⓫ **Movie:** A Gathering of Eagles (1963). Rock Hudson, Rod Taylor.

2:40
Ⓗ **Movie:** Animal House
❺ Gallagher: Two Real

2:55
❼ News

3:00
❹ Mary Tyler Moore
❾ **Movie:** A Woman's Secret (1949). Maureen O'Hara, Melvyn Douglas. Nicholas Ray's melodramatic touch is evident in this fascinating criminal investigation.

3:20
❺ Off the Set
Ⓢ **Movie:** Ordinary People

3:30
❹ Here's Lucy

3:50
❺ Black News

4:20
❺ Love, American Style

4:30
⓫ Abbott and Costello
Ⓗ Air Supply in Hawaii

5:00
⓫ Biography

5:30
❹ Health Field
❼ Listen & Learn
⓫ News
Ⓢ **Movie:** Animals Are Beautiful People

Tue., Feb. 8

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ B.J./Lobo Show
⓫ Jeffersons
⓭ 3-2-1 Contact
㉑ Latenight
㉛ Women: NY Edition
Ⓢ Liberace in Las Vegas

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Alice
⓭ Nightly Business Report
㉑ Over Easy

7:15
㉛ American Hero Show

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ **Basketball:** N.J. Nets vs. Atlanta Hawks
⓫ News
⓭ MacNeil/Lehrer
㉑ Feeling Fine
Ⓗ Consumer Reports Presents
Ⓢ The Valentine's Day That Almost Wasn't

8:00
❷ Walt Disney
❹ The A-Team
❺ PM Magazine
❼ Happy Days
⓫ **Movie:** The Mask (1961). Paul Stevens, Claudette Nevins. An ancient Aztec mask causes a lot of trouble.
⓭ Nova
㉑ The Music of Man
㉛ Brewery Puppet Troupe
Ⓗ **Movie:** Swamp Thing
Ⓝ **Movie:** The Man Who Knew Too Much
Ⓢ Faerie Tale Theatre
Ⓦ **Movie:** Love in the Afternoon

8:30
❺ Carol Burnett and Friends
❼ Laverne & Shirley

8:45
㉛ Frederick Douglas—Slave and Statesman

9:00
❷ **Movie:** Caddyshack (1980). Chevy Chase, Rodney Dangerfield.
❹ To be announced
❺ Merv Griffin
❼ The Winds of War, Part III
⓭ American Playhouse: Keeping On
㉑ Masterpiece Theatre: Winston Churchill—The Wilderness Years
Ⓢ **Movie:** Over the Edge

9:30
Ⓗ **Movie:** Making Love

10:00
❹ St. Elsewhere
❺ ⓫ News
❾ Newark and Reality
㉑ Frontline
㉛ Miles of Smiles
Ⓝ **Movie:** Funeral Home

10:15
Ⓦ **Movie:** Friendly Persuasion

10:30
❾ Apple Polishers
⓫ News
⓭ Todd Duncan: A Mighty Voice

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Lie Detector
⓫ Odd Couple
⓭ **Movie:** Merry Andrew (1958). Danny Kaye, Pier Angeli.
㉑ Feeling Fine
Ⓢ Loving Friends and Perfect Couples

11:30
❷ Quincy
❹ Tonight
❺ Baretta
❼ Nightline
❾ Hawaii Five-O
⓫ Saturday Night
㉑ Latenight
Ⓗ Not Necessarily the News
Ⓢ A New Day in Eden

12 MIDNIGHT
❼ The Last Word
Ⓗ **Movie:** Take This Job and Shove It
Ⓢ Hawaii Big Laff-Off
Ⓦ **Movie:** Quadrophenia

12:30
❹ David Letterman
❺ Mission: Impossible
❾ Madame's Place
⓫ Star Trek

12:40
❷ McMillan and Wife

12:45
Ⓦ **Movie:** That Lady is a Tramp

1:00
❼ **Movie:** Purvis G-Man (1974). Dale Robertson, Harris Yulin.
❾ World Vision Special

1:30
❹ ⓫ News
❺ Hogan's Heroes
❾ Pitfall
Ⓢ **Movie:** Gallipoli

1:45
Ⓗ **Movie:** Dragonslayer

2:00
❷ News
❺ **Movie:** Task Force (1949). Gary Cooper, Jane Wyatt.
❾ Joe Franklin
⓫ **Movie:** The Road to Hong Kong (1962). Bob Hope, Bing Crosby.

2:30
❹ Romance Theatre

2:40
❼ News

3:00
❹ Mary Tyler Moore
❾ **Movie:** Show Business (1944). Eddie Cantor, George Murphy. A cavalcade of vaudeville.

3:25
Ⓢ **Movie:** Over the Edge

3:30
❹ Here's Lucy

3:35
H **Movie:** Making Love

4:30
5 Love, American Style

11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
7 Listen & Learn
11 News

H Those Fabulous Clowns

S **Movie:** I Sent a Letter to My Love

Weekend, Feb. 5-6

Sat., Feb. 5

6:00
2 Patchwork Family
5 Pattern For Living
11 Jack Anderson Confidential
S Fractured Flickers

6:30
4 Sermonette
5 Insight
7 News
11 Candid Camera
H **Movie:** Hondo
S Jack and the Beanstalk

6:35
21 **Movie:** Hello, Frisco, Hello (1943). Alice Faye, Tyrone Power. Musical comedy.

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 So You Think You Got Troubles?!
9 News
11 Dr. Snuggles

7:30
4 Infinity Factory
5 Bullwinkle
7 Davey and Goliath
11 Pink Panther

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street
31 Carrascolendas
H **Movie:** Challenge to Be Free
S **Movie:** Tip on a Dead Jockey

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 Apple Polishers
11 Sport Billy
21 **Movie:** Sweet Rosie O'Grady (1943). Betty Grable, Robert Young.
31 Oye Willie

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 The Waltons
9 9 on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real
H **Movie:** Dirty Tricks

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour
9 Dr. Who
11 Gospel Hour
13 Life on Earth
31 Sonrisas
S **Movie:** The Hurricane

10:15
21 **Movie:** My Lucky Star (1938). Sonja Henie, Richard Greene.

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Oceanus
H Inside the NFL

11:30
2 Bugs Bunny/Road Runner
13 Oceanus

12 **NOON**
2 Gilligan's Planet
4 Jetsons
5 Big Valley
7 Weekend Specials
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 **Movie:** Change of Heart (1943). Susan Hayward, Eve Arden.
H Video Jukebox
S **Movie:** Adventures of the Wilderness Family

12:30
2 Fat Albert
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
13 This Old House
H **Movie:** Challenge to Be Free

1:00
2 Black Star
4 NFL Week in Review
5 Bionic Woman
9 **Movie:** Devil Dog: The Hound of Hell (1978). Richard Crenna, Kim Richards.
11 At the Movies
13 Victory Garden
W **Movie:** Shogun Warriors: The Danguard Ace

1:30
2 Children's Film Festival
4 **Basketball:** Fordham vs. Iona
7 Sha-Na-Na
11 Happy Days Again
13 Everyday Cooking with Jacques Pepin

2:00
2 Kidsworld
5 6 Million Dollar Man
7 People's Court
11 Laverne and Shirley
13 American Playhouse: Family Business
21 **Movie:** Coney Island (1943). Betty Grable, Cesar Romero.
H **Movie:** Dragonslayer
S **Movie:** Breaker Morant

2:30
2 Public Hearing
7 Eyewitness News Conference
11 Sanford and Son

3:00
2 Sports Saturday
5 **Movie:** Deadly Angels (1980). Chin Cheng-Lan, Liu Yung. Martial arts action.
7 Sportsbeat
9 **Movie:** Tourist Trap (1979). Chuck Connors, Tanya Roberts. Curiosity killed the tourists.
11 **Movie:** Mr. Majestyk (1974). Charles Bronson, Al Lettieri. Gangland thriller.
W **Movie:** The Night the Lights Went Out in Georgia

3:30
4 **Basketball:** Minnesota vs. Indiana
7 Professional Bowlers Tour
13 Great Performances: Live From Lincoln Center—New York Philharmonic. Beethoven's Ninth Symphony.

4:00
21 **Movie:** Kiss the Boys Goodbye (1941). Don Ameche, Mary Martin.
31 World of the Dark Crystal
H **Movie:** Dirty Tricks
S **Movie:** The Last Metro

4:30
2 Bing Crosby National Pro-Am Golf

5:00
4 Millrose Games
5 Mission: Impossible
7 Wide World of Sports
9 Championship Wrestling
11 Chips Patrol
13 America's Black Forum
31 Alpine Ski School
W **Movie:** Masked Avengers

5:30
4 Colonial Cup International Steeplechase
13 Open Mind
31 Lawmakers
H Air Supply in Hawaii

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
21 **Movie:** Three Smart Girls (1937). Deanna Durbin, Ray Milland.
31 Searching

6:30
2 4 7 News
9 In Search Of
13 Mainstream
31 European Television
H **Movie:** Hondo
S Jack and the Beanstalk

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Peace on Borrowed Time
9 Hard Times
11 Dance Fever
13 Inside Albany
W **Movie:** Carbon Copy

7:15
31 Lazy Rhythms & Jammin' the Blues

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
7 New York People
11 Solid Gold
13 Agronsky & Company

8:00
2 Square Pegs
4 Diff'rent Strokes
5 **Movie:** Another Thin Man (1939). William Powell, Myrna Loy.
7 T.J. Hooker
9 Paul Hogan
13 Years of Darkness: The Children From No. 67
21 **Movie:** Three Smart Girls Grow Up (1939). Deanna Durbin, Robert Cummings.
31 Nat King Cole
H **Movie:** Bustin' Loose
N **Movie:** Sabotage
S Faerie Tale Theatre

8:30
2 **Movie:** 10 (1979). Dudley Moore, Bo Derek.
4 Silver Spoons
9 **Basketball:** N.Y. Knicks vs. Houston Rockets
11 **Movie:** The Seven Year Itch (1955). Marilyn Monroe, Tom Ewell.
31 Duke Ellington Jazz Concert

9:00
4 Mama's Family
7 Love Boat
S **Movie:** Dragonslayer
W **Movie:** Nice Dreams

9:30
4 Taxi
H Not Necessarily the News

9:45
13 **Movie:** George Washington Slept Here (1942). Jack Benny, Ann Sheridan.

10:00
4 Family Tree
5 News
21 **Movie:** George Washington Slept Here (1942). Jack Benny, Ann Sheridan. City folks move to ye olde farmhouse in Pennsylvania.
H **Movie:** Sharky's Machine
N **Movie:** So You Want to Be a Centerfold/Pet of the Year?

10:30
5 Black News
11 News
31 Harlem Rides the Range
W Alberta Hunter

10:45
9 **Hockey:** N.Y. Rangers vs. St. Louis Blues.

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11:00
2 4 7 News
5 **Movie:** The Sicilian Clan (1970). Jean Gabin, Alain Delon. Henri Verneuil's stylish and suspenseful gangland thriller.
11 Odd Couple
S Bizarre

11:15
7 News

11:20
13 Mystery!

11:30
2 News
4 Saturday Night Live
11 World Championship Kickboxing Series
S **Movie:** Hussy
W **Movie:** Erotica

11:45
7 **Movie:** Jeremiah Johnson (1972). Robert Redford, Will Geer.

12 **MIDNIGHT**
21 **Movie:** Down Argentine Way (1940). Don Ameche, Betty Grable. Music, horses, and love on the pampas.
N **Movie:** Union City

12:05
H **Movie:** Cannery Row

12:15
2 Sports People

12:30
2 **Movie:** Joe Kidd (1972). Clint Eastwood, John Saxon.
11 Best of the Midnight Special

1:00
4 Evening at the Improv
W **Movie:** Heavy Metal

1:05
S Lost Satellite

1:20
5 **Movie:** The Conversation (1974). Gene Hackman, John Cazale. Francis Ford Coppola's brilliant fable of alienation.

1:30
11 News

1:40
21 **Movie:** Sweet Rosie O'Grady. See Feb. 5, 8:30 a.m.

2:00
4 Uncle Floyd
7 **Movie:** The Stalking Moon (1968). Gregory Peck, Eva Marie Saint.
9 Psychic Phenomena
11 Solid Gold
S **Movie:** The Final Conflict

2:10
H **Movie:** Dragonslayer

2:26
2 **Movie:** This Child Is Mine (1972). Rosemary Prinz, Robin Strasser.

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Inn of the Frightened People (1972). Joan Collins, James Booth.
11 **Movie:** Wonder Man (1945). Danny Kaye, Virginia Mayo. Pleasant Kaye comedy.
21 **Movie:** Coney Island (1943). See Feb. 5, 2 p.m.

3:30
4 Here's Lucy

3:48
2 **Movie:** Sweet Charity (1969). Shirley MacLaine, John McMartin.

3:50
S The Hurricane

4:00
H **Movie:** Sharky's Machine

4:10
7 News

4:40
21 **Movie:** My Lucky Star. See Feb. 5, 10:15 a.m.
S **Movie:** Breaker Morant

5:00
11 Biography

5:30
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., Feb. 6

6:00
4 Sermonette
9 N.Y. Report
11 I Dream of Jeannie
21 **Movie:** My Gal Sal. See Feb. 4, 4:50 a.m.
H Those Fabulous Clowns

6:30
2 Mr. Moon's Magic Circus
4 Agriculture U.S.A.
7 9 News
11 Candid Camera

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller
H **Movie:** Super Fuzz

7:30
4 Twice a Woman
5 Time for Timothy
7 This Is The Life
9 Jack van Impe Presents
S Short Picks

8:00
2 For Our Times
4 To be announced
5 Jimmy Swaggart
7 Christopher Closeup
9 Church Growth International
11 Ever Increasing Faith
13 Sesame Street
21 **Movie:** Down Argentine Way. See Feb. 5, 12 midnight.
S **Movie:** Shogun Warriors: Gaiking

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers
H HBO Magazine

9:30
4 That Teen Show
5 **Movie:** Abbott and Costello in Hollywood (1945). Bud Abbott, Lou Costello.
7 Wildlife Adventure
9 Point of View
11 Josie and the Pussycats
13 Electric Company
H **Movie:** Star Wars

10:00
4 Positively Black
7 To be announced
9 Mass
11 Tom and Jerry
13 Wild America
21 **Movie:** Hello, Frisco, Hello. See Feb. 5, 6:35 a.m.
S **Movie:** Greased Lightning

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 Three Stooges
13 Frontline

11:15
5 **Movie:** Tarzan's Magic Fountain (1949). Lex Barker, Brenda Joyce.

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Jack and the Beanstalk (1952). Bud Abbott, Lou Costello. A & C for kids.
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 News 4orum
9 Robert H. Schuller
13 The Constitution: That Delicate Balance
21 **Movie:** Rose of Washington Square. See Feb. 4, 1:45 a.m.
H **Movie:** Golden Rendezvous
S **Movie:** Die Laughing

12:30
2 Hubie Brown's World of Basketball
4 Meet the Press
7 Directions

12:45
5 **Movie:** Butch Cassidy and the Sundance Kid (1969). Robert Redford, Paul Newman. George Roy Hill's popular and crafty Western tragi-comedy.

1:00
2 **Basketball:** Marquette vs. Wake Forest
4 **Basketball:** DePaul at Georgetown
7 Like It Is
9 **Movie:** Farewell, My Lovely (1975). Robert Mitchum, Charlotte Rampling. Atmospheric private-eye caper based on Raymond Chandler's novel.
11 **Movie:** Steelyard Blues (1973). Jane Fonda, Donald Sutherland.
13 The Merry Wives of Windsor

2:00
7 Super Stars
21 **Movie:** Orchestra Wives. See Feb. 4, 3:10 a.m.
H Those Fabulous Clowns
S **Movie:** The Catered Affair
W Riding the California Trail

3:00
2 Sports Sunday
4 Sportsworld
5 **Movie:** A Fistful of Dollars (1967). Clint Eastwood, Marianne Koch. One of the great Eastwood-Leone Westerns.
9 Those Amazing Animals
H **Movie:** Super Fuzz

3:30
11 **Movie:** Race With the Devil (1975). Peter Fonda, Warren Oates.

3:45
W **Movie:** Star Wars

4:00
2 Bing Crosby National Pro-Am Golf
7 Wide World of Sports
9 **Hockey:** N.Y. Rangers vs. Chicago Blackhawks
13 American Interests
21 **Movie:** Angel and the Badman (1947). John Wayne, Gail Russell.
31 Washington Week in Review
S **Movie:** Journey's End

4:30
13 Tony Brown's Journal
31 Lawmakers

5:00
4 Al McGuire on Sports
5 Kojak
13 In Our Own Backyards
31 Inside Washington
H HBO Magazine

5:30
4 NFL Week in Review
11 **Movie:** The Getaway (1972). Steve McQueen, Ali MacGraw. Sam Peckinpah's cathartic orgy of action, romance and rites of violence, filmed with grace.
13 Firing Line
31 Cityscope
H **Movie:** Golden Rendezvous

6:00
2 4 News
5 **Movie:** Dr. Strangelove (1964). Peter Sellers, George C. Scott. Stanley Kubrick's ode to fifties paranoia is a classic comedy, very sweet and very cynical.
21 **Movie:** The Blue Angel (1931). Marlene Dietrich, Emil Jannings. Cabaret singer brings ruin to a lovestruck professor.
31 All about TV
S **Movie:** On the Right Track
W **Movie:** Atomic Cafe

6:30
2 4 News
21 Lawmakers
31 Searching

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It Or Not!
9 Rangers Close-up

7:30
9 Outdoor Life
11 At the Movies
13 Great Parks of the World
H Fraggle Rock
W **Movie:** Final Assignment

8:00
2 Archie Bunker's Place
4 **Movie:** The Kid With the 200 I.Q. Gary Coleman, Kari Michaelson.
5 **Movie:** Downhill Racer (1969). Robert Redford, Gene Hackman. Michael Ritchie's unusually compelling and inventive skiing drama.
7 The Winds of War, Part I
9 Straight Talk
11 Wall Street Journal Report
13 Life on Earth
21 **Movie:** The Man Who Came to Dinner (1941). Monty Woolley, Bette Davis.
31 Mahalia Jackson
H **Movie:** Star Wars
N **Movie:** El Super
S **Movie:** Sharky's Machine

8:30
2 Gloria
11 Lawrence Welk
31 Special: Live Gospel Entertainment

9:00
2 Jeffersons
9 It Is Written
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years

9:30
2 One Day at a Time
9 World Tomorrow
11 Paul Anka
W **Movie:** Four Friends

10:00
2 Trapper John, M.D.
4 Steve Martin's The Winds of Whoopee
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
21 **Movie:** Can't Help Singing (1944). Deanna Durbin, Robert Paige.
H Carlin at Carnegie
N **Movie:** Scenes From a Marriage
S **Movie:** Animal House

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House

11:00
2 4 7 News
5 Off the Set
9 Madame's Place
11 Odd Couple
13 Metrocosms
H **Movie:** Super Fuzz

11:15
2 7 News

11:30
5 David Susskind
11 Honeymooners
W **Movie:** Tracks

11:45
2 Sports Update
4 **Movie:** The Sophisticated Gents (1981). Sonny Jim Gaines, Rosey Grier. Part II.
7 Sports Special

11:50
13 Matinee at the Bijou

12 **MIDNIGHT**
2 **Movie:** The Savage Bees (1976). Ben Johnson, Gretchen Corbett.
7 **Movie:** Frogs (1972). Ray Milland, Joan Van Ark.
9 Barry Farber
11 Laugh Trax
S **Movie:** Journey's End

12:45
H **Movie:** Golden Rendezvous

1:00
9 **Movie:** Genevieve (1950). Dinah Sheridan, Kay Kendall. Rewarding comedy about an antique car race.
11 News
N **Movie:** Secret Agent
W **Movie:** Ms. 45

1:30
11 It's Your Business

1:45
4 Mary Tyler Moore

1:50
7 **Movie:** Rebus (1968). Ann-Margret, Lawrence Harvey.

2:00
2 News
11 **Movie:** Ginger in the Morning (1973). Sissy Spacek, Monte Markham.
S **Movie:** The Chain Reaction

2:15
4 Visiones

2:30
H HBO Magazine

2:45
4 First Estate

3:00
9 **Movie:** Contempt (1964). Brigitte Bardot, Jack Palance. Jean-Luc Godard's brilliant, outlandishly convoluted satire of American cinema.
H **Movie:** Star Wars

3:30
7 News

3:35
S **Movie:** Sharky's Machine

4:00
11 Best of Groucho

4:30
11 Abbott & Costello

5:00
11 Biography
H Carlin at Carnegie

5:30
4 Health Field
11 News

5:40
S The Shogun Warriors: Gaiking

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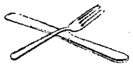

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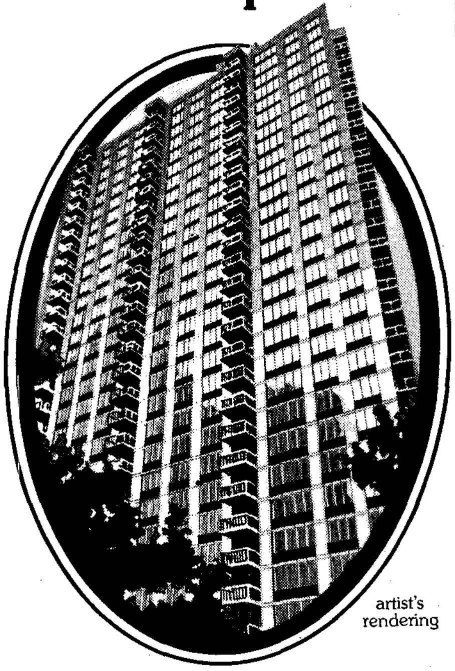

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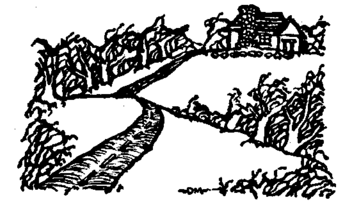

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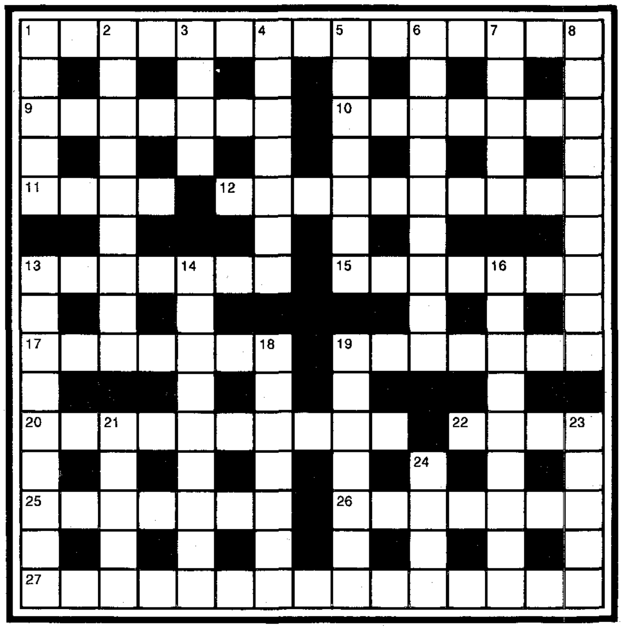
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Naked male in Latin translation has to win a female. (2, 3, 10)
9 Vindicated although old without being venerable. (7)
10 Chore with obscure northern origin. (7)
11 Nevertheless one is a beast. (4)
12 They produce drinks so that mortals have calm inside. (10)
13 Prominent features seen when one has to be mixing with stars. (7)
15 Unusual respect for sign of authority. (7)
17 Persian governors make Greek cities backward. (7)
19 Weapon for a girl who has been treated with disdain. (7)
20 Is among those located by map after being banished. (10)
22 Leave out from whom I take it. (4)
25 Rave about a bird being extremely foul. (7)
26 Went too far so the ring leaders are about to go wrong. (7)
27 15's aim is something celebrated at sea. (8, 3, 4)



Down

1 Where fifty go into the river after one. (5)
2 Attention needed by mate wrecked in river. (9)
3 Therefore included in whichever goes first. (4)
4 Boys have to do sums if inaccuracies are excluded. (7)
5 Drugs I consumed during theatrical activities. (7)
6 One girl in roughly ten given a medical application. (9)
7 Part of emperor's name gives greetings to the Orient. (5)
8 Records for compasses. (9)
13 See how I buy things on the state in an ancient epoch. (9)
14 Sailors a long way off among wise men. (9)
16 Music composed in rare universal time. (9)
18 Boy in cricket practice rises although hit. (7)
19 Cigar for leader in bed. (7)
21 Exercise which makes healthy look vanish. (5)
23 It may be past but still exciting. (5)
24 Just water. (4)

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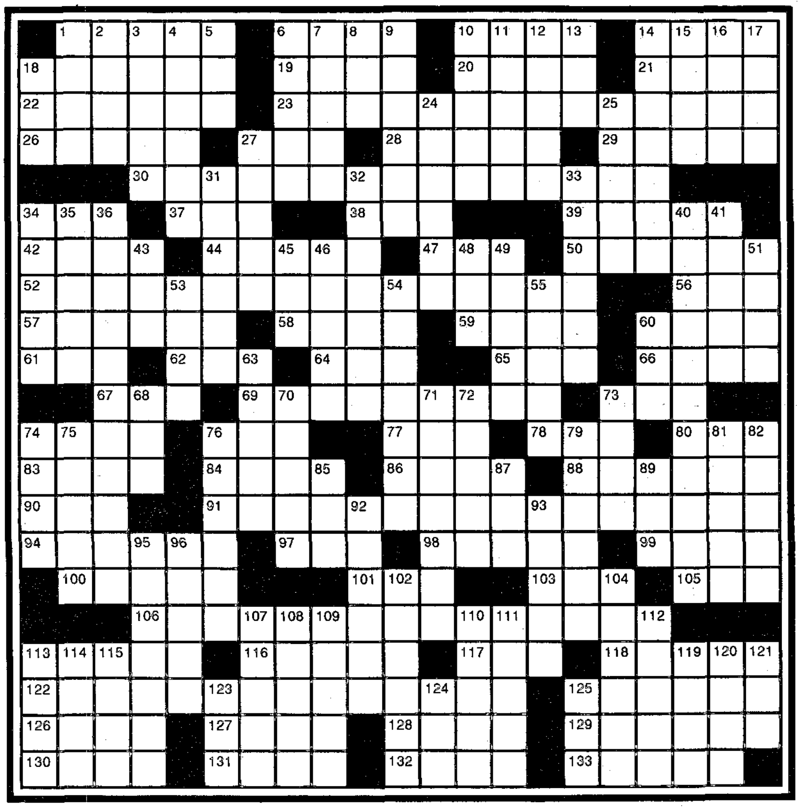
'M.O.M.A. DISPLAY':'CUE' CROSSWORD / By Maura B. Jacobson

Across

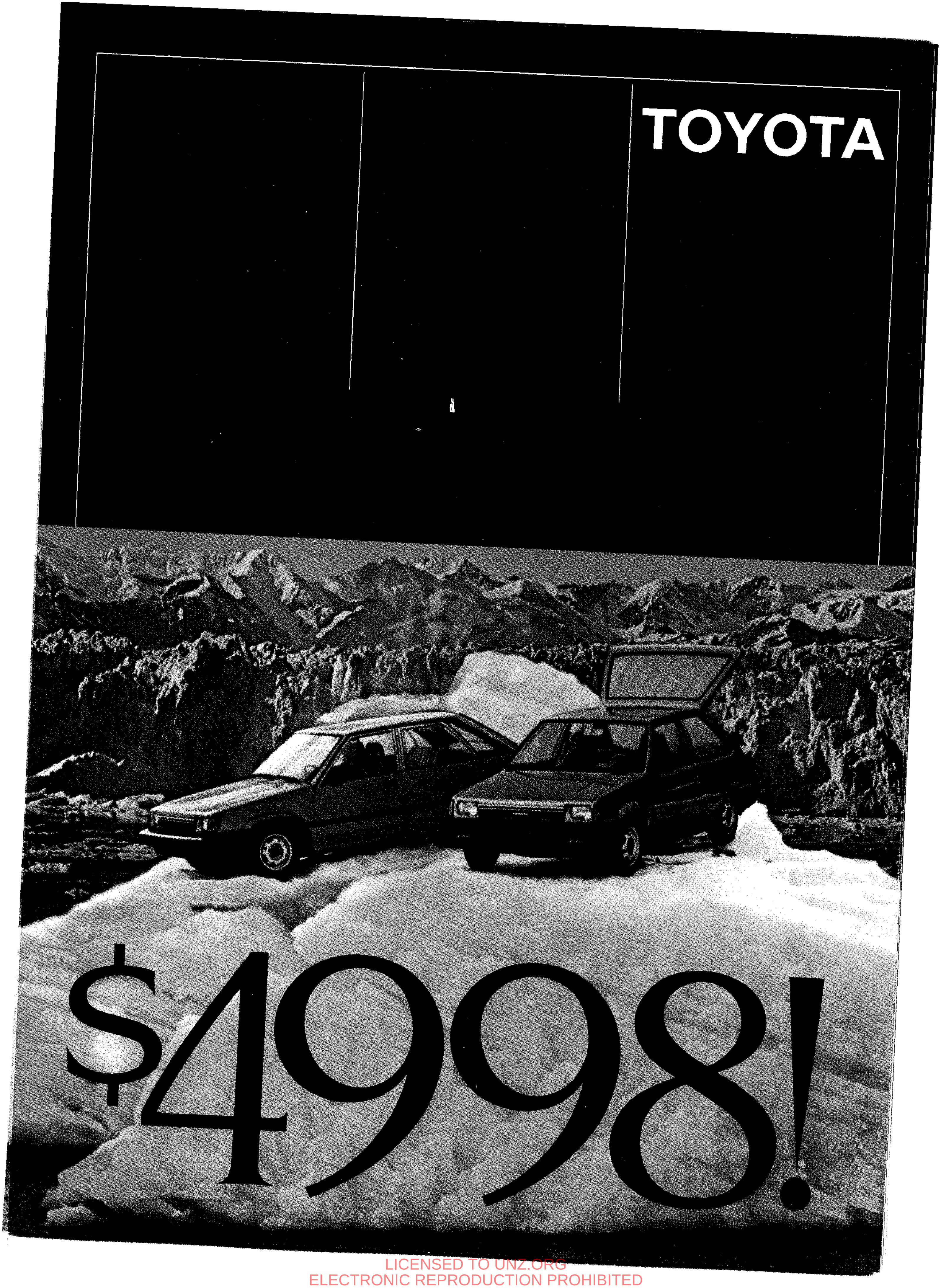
1 Tommyrot
6 Military lockup
10 Pistol pellets
14 Branch
18 Signed up with
19 Wine: prefix
20 "Downstairs" girl
21 Aussie bird
22 Ten-percenters
23 Modern U.S. artist
26 Gaffe
27 "—— on parle français"
28 Leopards' features
29 Caravan layovers
30 Modern U.S. artist
34 Boxer: slang
37 Maui garland
38 Long, long time
39 "Iliad" locale
42 Away from port
44 —— Flow
47 Twice LI
50 Certain hair dyes
52 Modern U.S. artist
56 Get the wet out
57 Orange-blossom oil
58 Laughing sound
59 Judd Hirsch vehicle
60 U.S.S.R. neighbor
61 Buenos Aires abbr.
62 Bikini half
64 Onto the jive
65 Auto permit: abbr.
66 Heredity factor
67 Greek vowel
69 Modern U.S. artist
73 First gear
74 Home plate, e.g.
76 Part of a franc
77 Tiriac of tennis
78 Spire ornament
80 A.E.F. conflict
83 On in years
84 Ingredients for 90 Across
86 Delhi titles
88 As —— pie
90 Winter drink
91 Modern U.S. artist
94 Riviera perfume town
97 G. and S. guardsman, for short
98 "Bombs bursting ——"
99 Feminine ending
100 —— -a-Dale
101 Comedian Louis
103 Wielded a baton
105 Before D.D.E.
106 Modern U.S. artist
113 Modern U.S. artist Neel
116 Eero's father
117 Sigmoid shape
118 Verb form
122 Modern U.S. artist
125 Bring to mind
126 Not aweather
127 Leopold's co-defendant
128 Off-Broadway award
129 Houston team
130 Opposite of eve
131 Diarist Frank
132 Fuse metal
133 Ermine, in summer

Down

1 Takeout order
2 Nothing, in Nice
3 Type of tube
4 Fuel for a lorry
5 Koch and Wynn
6 Italian bowling game
7 Fossil
8 Actress Balin
9 —— seed (deteriorates)
10 "—— for the Misbegotten"
11 Fountain offerings
12 Situation among
13 Pindaric poem
14 North of Israel
15 Disc jockey Don
16 Word with pittance
17 Wiretaps
18 Give the elbow
24 Tracy, to friends
25 Bête ——
27 Tchaikovsky's middle name
31 Polite assent
32 Pagan
33 Of cultural groups
34 City of N.E. India
35 Theater employee
36 Modern U.S. artist
40 Modern U.S. artist
41 Thermoplastic
43 Latin I verb
45 Doctor's "Say ——"
46 Czech capital, to Czechs
48 Bankbk. entry
49 Aviator Balbo
51 New Year's word
53 Goya's duchess
54 Christener
55 Ethyl ether is one
60 "Here —— again. . ."
63 Like some frenetic dancing
68 Mack or Knight
70 Kind of football
71 More maggoty
72 Kitchen tearjerker
73 Perjurer
74 Backfire noise
75 Athenian forum
76 Unflappable
79 Stared
81 Whitman namesakes
82 Cay
85 Bishopric
87 Stop for 121 Down: abbr.
89 Scand. land
92 Sonnet's kin
93 Rome has seven
95 Decrease tension
96 Merchandising events
102 Jaundiced
104 Execrate
107 Gaseous element
108 Bavarian mountains, locally
109 Mythical weeper
110 A De Mille
111 Interrogated
112 Right-hand page
113 In —— (up against it)
114 French composer
115 Champagne bucket
119 Ancient Honshu city
120 Las Vegas machine
121 Overhead RR's
123 Suffix for pay
124 Brit. honor
125 Ethiopian prince



Solutions to last week's puzzles appear on page 116.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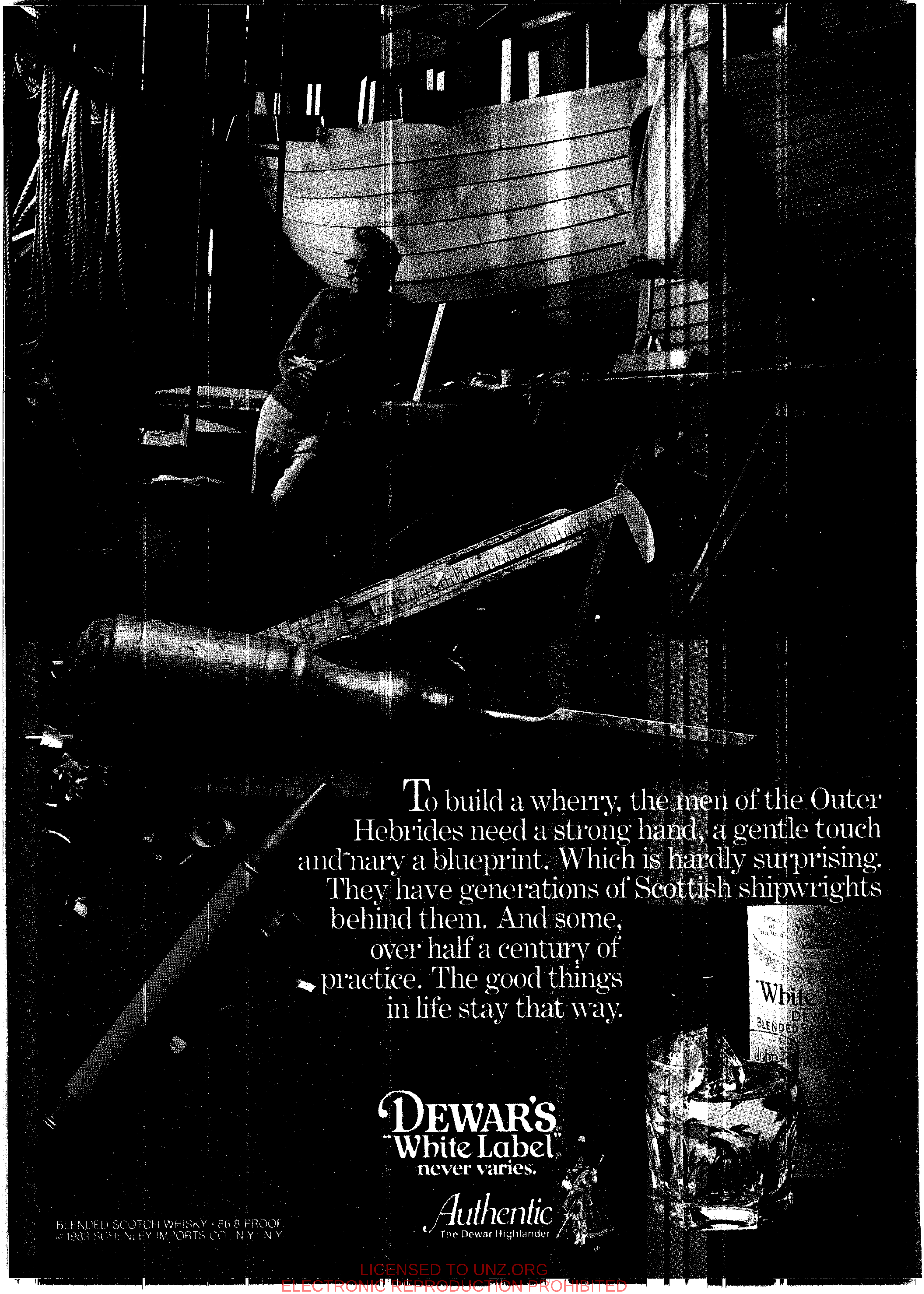
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